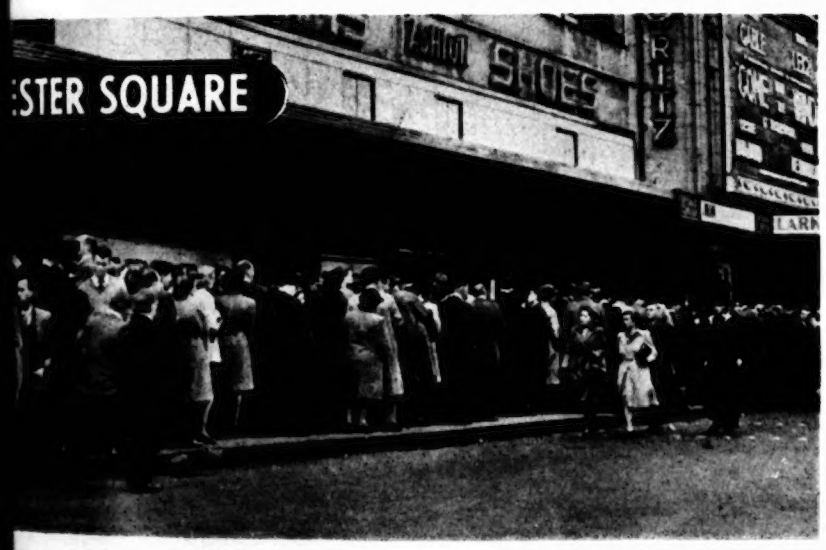
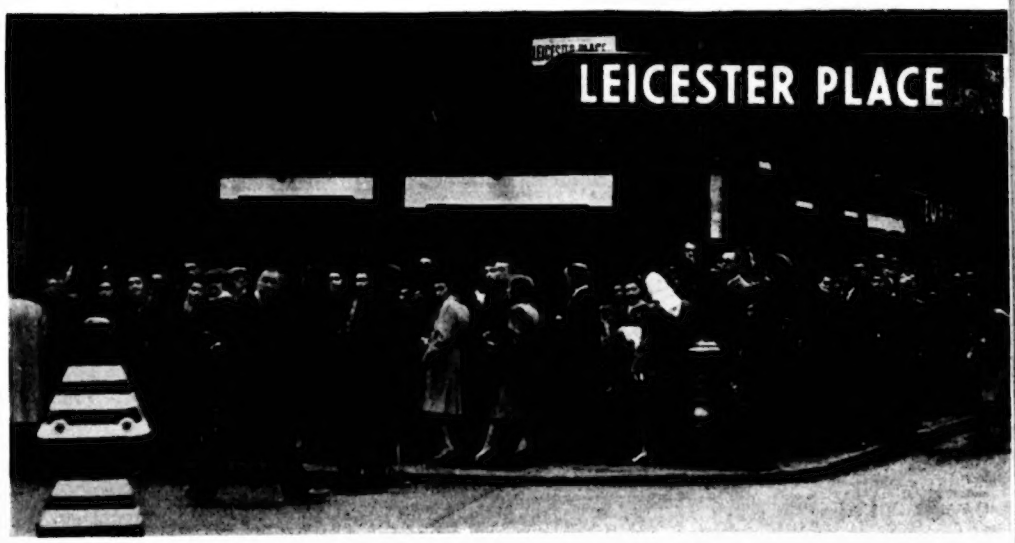
Kine WEEKLY

Fuller: Exclusive Interview

—See Page 3

STREETS AHEAD OF ANY FILM—right round the Empire block and going round again!





IS GIVES A PREVIEW OF THE GIGANTIC BUSINESS IN STORE FOR YOU ON RE-RELEASE— FROM DECEMBER 29th

GWTW

2nd wonderful week packing THE EMPIRE as we knew it would! And it's holding over AGAIN!

New Heights IN EXCITEMENT

Here's the story of a strange pursuit that's winning the applause of Warner Theatre audiences as few pictures ever have. The producers of "Cloak and Dagger" have combined a crackerjack star line-up and an edge-of-the-seat plot that sweeps the screen to new heights of excitement. There's nothing to match the power of "Pursued."

WARNER BROS.

TERESA WRIGHT ROBERT MITCHUM PURSUED

JUDITH ANDERSON
DEAN JAGGER
ALAN HALE
JOHN RODNEY

Producer MILTON SPERLING Director RAOUL WALSH Produced by UNITED STATES PICTURES FOR WARNERS ORIGINAL SCREEN PLAY BY NIVEN BUSCH

20TH CENTURY-FOX'S
Greatest Musical
"I Wonder Who's Kissing Her Now?"
Odeon, Leicester Square,
shortly

Kinematograph WEEKLY

LARGEST NET SALE: OVER 5,000 COPIES WEEKLY

No. 2,113. Thursday, October 30, 1947. Vol. 368.

ALAMEIN REUNION
See BRITISH MOVIETONE NEWS

B. of T. Will Not Discuss State Control with Unions

F.I.E.C.: "RANK TELLS US OF DELIBERATE PRODUCTION SLOW DOWN POLICY"

BRITISH studio trade unions, through the Film Industry Employees' Council, have put the Board of Trade on the spot. The "Kine." understands that the F.I.E.C. demands for crisis talks with Harold Wilson, President of the Board of Trade, will not materialise within the specified seven days.

I believe that the direct action by the F.I.E.C. has embarrassed the Board, which is not prepared at this stage to have a showdown on the whole issue of nationalisation or of some measure of State direction for the production Industry, writes a KINE. reporter.

The Board's films division, it is believed, is anxious to hold the joint production talks originally suggested by the F.I.E.C., but is not anxious to discuss State control. It has not yet fixed a date for a preliminary meeting with the B.F.P.A., which, a Board spokesman said some weeks ago, would be held "in the near future."

E. W. Wingrove, general secretary of the B.F.P.A., assured the KINE. this week that his Association would be prepared to hold early talks with the Board, irrespective of the six weeks' absence of director-general Sir Henry French, who is abroad on U.N.E.S.C.O. business.

OFFICIALS ARE ALARMED

Meanwhile, high-level officials in the Board have been alarmed by blunt statements made by Arthur Rank to F.I.E.C. delegates. Rank, an F.I.E.C. statement says, indicated to the union representatives when they met the B.F.P.A. that British production is regarded very much as a junior partner to kinema exhibition interests. Rank, say the union men, takes the line that a shortage of British product, coupled with the boycott of British screens by U.S. companies, will force the Government to abandon the recently imposed import duty.

An official of the Trade Union Council told the KINE. this week that the A.C.T. resolution, postponed at the Southport conference, will be discussed on November 12. The T.U.C. will then put its findings on the whole position of the film production business to the Board.

George Elvin, general secretary of A.C.T. and secretary to the joint union body, commented this week: "We have as much right as any private individual to contact any Government department direct. We expect a very early reply from the Board. Meanwhile, our respective executives are considering the full implications of Mr. Rank's comments. There will be mass studio meetings held shortly to discuss the whole British production set-up."

Behind the Production Crisis

BRITISH studios have 14 sound stages out of action this month. The total floor area is some 30,000 sq. ft. more than the whole of Denham. These are the facts—set out in a detailed KINE. analysis on page 31 of to-day's issue—which prompted the Film Industry Employees' Council, meeting over the week-end, to ask the President of the Board of Trade for emergency talks within the next seven days.

The F.I.E.C. meeting, the KINE. understands, made the allegations that production is declining at the moment when it should be expanding; no finance is available for fresh production; idle studio space is increasing; "redundant" workers are being laid off. No improvement is promised. On the contrary, the unions argue, a worsening of the position is likely.

Said one member: "The British film production Industry is heading for the doubtful honour of being the first industry to fail deliberately to respond to the great opportunities of expansion made possible by the imposition of a protective duty."

The Council has authorised its delegates to put this case to Harold Wilson, President of the Board of Trade:—

It specifically urges the Government to requisition all idle studio

Continued on page 7

C.E.A. AND K.R.S. IGNORE UNION'S LABOUR DEAL

No Official Approach on the Setting Up of Exchanges

THE C.E.A. is ignoring the N.A.T.K.E. statement made exclusively in last week's KINE.—that the union is now officially recognised by the Ministry of Labour as an employment agency, and kinemas were advised this week to make their usual contacts with the local Ministry offices.

This throws out of focus the whole position of the film business and the Control of Engagements Order. Both the C.E.A. and the K.R.S. have told the KINE. that no approach has been made to them either from the Ministry or from the unions concerned.

The employers, it is believed, are anxious not to give the unions a strong negotiating weapon without a full survey of the whole position.

L. Knopp, speaking for the C.E.A. in the absence of general secretary W. R. Fuller, told the KINE. that the exhibitors have "no reason not to believe Tom O'Brien's statement, although we have not been given any official statement from the Ministry of Labour."

To Carry On

The C.E.A. members are advised to carry on as usual, asking the local Ministry Exchange for new staff. The Association plans to take no action until reports are to hand that the Ministry has directed kinema staff into other kinds of employment.

Then it will put the whole matter to the Ministry.

Frank Hill, secretary of the K.R.S., said: "We have had no official approach either from the Ministry of Labour or from N.A.T.K.E. Our members will carry on as usual, contacting the Ministry of Labour offices when the occasions arise."

Hill said that in his opinion the statement in last week's KINE. by Tom O'Brien raised a very serious issue. He thought it unlikely that his members would operate through union branch offices until some clarified agreement had been reached between all parties.

Fuller Talks to the "Kine." from U.S.

AMERICANS FAIRLY RECEPTIVE

"I CAN only say that things are keeping on the move and that as far as I can see they are going reasonably well."

Thus, Walter Reginald Fuller, general secretary of the C.E.A., in an interview by Transatlantic 'phone with the KINE. office in London.

Fuller was speaking from his hotel in New Jersey, where he was packing to travel to Washington for his important talks on the film tax with Eric Johnston and head executives of the Motion Picture Association of America.

Discussing his trip, Mr. Fuller pointed out that he found the Americans in what he considered to be a fairly receptive mood. They were friendly and sympathetic.

It seemed to him already that his mission was well worthwhile. He is accompanied by B. T. Davis, president of the C.E.A.

His meeting with Eric Johnston has been postponed owing to the fact that the M.P.A. leader had to give evidence at the Washington investigation into so-called Communist tendencies in Hollywood.

"So far I have not seen any of the Industry's head men," Fuller told the KINE. "That will follow after our first talks with Johnston.

"I do not know how long our job will take us. It is a delicate one. Accordingly, we have no idea when we will be back in England.

Fuller, who flew to America when unwell with a heavy cold, spent his first day in New Jersey in bed, but is now fully recovered.

TEDDINGTON OPENING

Warner's Teddington studios will be opened during the first week in December, when the ceremony will be performed by Alexis Smith, Warner star.

The studio was originally to be opened last January.

WEST OFF AGAIN

Fred West, much travelled managing director of Eagle Lion, left London this week for Australia and New Zealand, deputising for Arthur Rank, unable to leave London.

KINEMATOGRAPH WEEKLY

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NO HELP FROM THE GOVERNMENT

"THE chance of any solution being found is a slender one, and it would seem imperative that the industry should tackle the problems, taking the fact of the import duty as given."

Thus says the *Financial Times*, a paper whose expertness none would challenge. And the same journal, in an important article, says that the British film industry has not yet faced up squarely to the problems presented it by the tax.

This latter observation is perhaps a little hard, for at least the exhibitors have been lively enough in their attempts to break down the impasse which, as the *Financial Times* itself says, can only result in the substantial closing of many kinemas by the autumn next year at the latest.

This week, Walter Fuller and Bertram Davis meet Eric Johnston in New York, and while there is little ground for substantial optimism, we may depend upon it that if it is humanly possibly to bring the two sides together, then these men will do it.

At the same time, it must be said quite firmly that there is no truth at all in the suggestion that Fuller has any sort of Government backing for his trip, and it seems that if he is to succeed to any degree it will be by persuading the Americans to modify their attitude rather than by offering better terms from the British side.

Meanwhile, Tom O'Brien, M.P., has pungently pointed out that there is little or no sign of real Government encouragement for British film production. Quota Acts are no good without studios, and precious little seems to have been done to speed up the building of such plants as the Associated British studios down at Elstree.

If the Board of Trade could only have cleared away some of the restrictions surrounding the building of studios and could have given a helping hand to the industry in the shape of steel and building permits, British kinemas would not be facing a famine which will be catastrophic not only to the exhibitors, but to the British producers themselves.

Unless the kinemas are kept open it is no good thinking of making an increasing number of British films, for there just would not be the screens on which to show them.

THE British film production industry is rapidly approaching what Mr. Churchill delights in calling a climactic.

The red light is on outside the studio stages.

On all sides I hear tales of retrenchment, of important conferences behind closed doors, of thrust and parry in argument.

A number of V.I.Ps. have a large dose of anxiety.

THIS at a time when exhibitors and the public need British films more than they have ever needed them before. The picture is a sad one, and it would be foolish to pretend that it does not imply criticism of some of the people most closely connected with it.

There is already plenty of criticism. You hear it up and down Wardour Street all day long.

And now Arthur Rank, who has millions at stake, has gone on record to the Film Industry Employees' Council, apparently, and has made it plain that he does not consider the present time propitious for the expansion of British production plans.

TO anyone devoted to the future of the British industry this must have been the most depressing sentence ever uttered by any leader of this industry, assuming that the remark was properly reported.

The time was never more propitious for the expansion of British films. If Mr. Rank thinks otherwise, it can only be that he is now saddened at the waste and cost too often involved in production.

OBVIOUSLY, two things are wrong with British production:—

1. Salaries and wages have got out of hand and costs have gone crazy. This implies criticism of so-called production experts just as much as it does of the A.C.T. agreement with producers.

2. Far too many projects have been launched with brash disregard for fundamental commercial values. Planning has not been there. This criticism is levelled directly at certain chief producers themselves.

MEANWHILE, studio floor space is dark, and in some cases large plants in which many films could be housed are being used for only one or two pictures.

Denham and Pinewood between them now have only four films on the floors—most of them pictures which have been long in the making.

A.C.T., with which union I am frequently in hearty disagreement, is arguing that the producers are not using floor space as well as it could be used.

We must face up to the fact that there is a lot of sense in the union argument.

DRAW up any list of British films. Make it a round dozen, then go through and count the avoidable flops.

The result is a sad indictment of the people who were responsible for making them.

LONG

Yet, in a matter of days and weeks, or even days, the Board of Trade will issue a White Paper giving the framework of a Quota Act to compel exhibitors to show British films, which, if the present climactic develops, may not even be made.

THIS, again, is wholly the fault of the producers. They have had an opportunity which they never had before and will never have again.

If they muff it, they have only themselves to blame.

IN all this, Tom O'Brien, with whom I frequently cross swords, has come out into the open with unpleasant home truths.

I congratulate our Thomas, who is no slouch at putting over an argument.

Where I disagree with Tom is in his statement that the Government has bungled the film business. That is an oversimplification.

If anybody has done any bungling, it surely is the people who have allowed themselves to spend a year and a million or so making a picture which stands only a chance in a million of getting its money back.

THE Rank remark, of course, is alleged to have been made last Friday when the unions met the B.F.P.A. under Mr. Rank's chairmanship. The statement, saying that Rank's words implied that exhibition was much more in his mind than production, was later issued by George Elvin.

It was a pity that the Rank Organisation did not come out at once with a counter-statement either amplifying the Elvin broadsheet, or contradicting it—assuming that contradiction be possible.

As it is, the unions are entitled to draw their own deductions and capitalise the conversation in any way they think fit.

I now hear that a statement may be issued later this week—too late, surely, to be very interesting.

IT was pleasant to pick up the 'phone on Tuesday afternoon and to hear that familiar voice start off with its time-honoured preamble: "Good morning to you, Sir."

Thus, Walter Fuller, talking on the 'phone from New Jersey as urbanely as if he had just been round the corner in Shaftesbury Avenue.

The line, as happens all too often, was pretty terrible, and it took us three attempts before we could understand what we were driving at.

IN the end it transpired that Fuller had spent his first day in the U.S. in bed with a cold, and his second recovering from it.

He was just packing on his way to Washington for his first serious meeting with the American film people.

His future was in their hands. He had no idea how long he would be in the States.

ONE thing he did say which had immediate value. And that was his remark that so far everything was going according to plan, and he felt reasonably optimistic.

Coming from a real, hard-boiled realist like Fuller, this was optimistic talk indeed.

My hunch is that Eric Johnston will be over here in the middle of next month—possibly just in time to coincide with the General Council meeting in Birmingham. This would be an unfortunate clash of trade dates, but it is very much on the cards at the moment.

ALEC BOYD, enthusiastic of the American way of production, is back after a six months' look-see of Hollywood methods, particularly as exemplified on the Warner lot.

Alec, who is slated for a top-level executive post in the A.B.P.C. set-up, has a lot to say as the result of his survey and of his general experiences in Hollywood.

I only hope that space in an early issue will be available to publish his acutely observed impressions of the Hollywood scene in relation to the A.B.P.C. plans for the resumption of production at Elstree.

DENNIS WALLS was on the 'phone early last week bubbling with enthusiasm at the fact that one of his managers had just won the KINE. showmanship championship and two others had got into the final placing.

Walls, now vice-president of the C.E.A., is an old Champion Showman himself, so the fact that Geoffrey Ray has won the event for 1946-47 gives him particular pleasure.

The other two to receive high mention are E. P. Hills, of Peterborough, and E. V. Walls, of Birmingham who, incidentally, is a brother of Dennis.

I UNDERSTAND that the Society of Cinema Managers has asked Walls to advise their trainee scheme in an advisory capacity.

If they had needed a testimonial of his knowledge of showmanship they could not have asked for a better one.

TEDDY HINGE, passing through Town on one of his regular trips, confided to me that many exhibitors of his acquaintance are wondering whether they will eventually be obliged to instal 16-mm. equipment if the new Home Office regulations make such stringent demands on them that they cannot comply with them.

There is a possibility, I believe, that the new regulations

SHOTS

may provide modified conditions to govern the showing of 16-mm.

In this case it is definitely to be hoped that they won't be so hot as to rule out the one last hope that many exhibitors cling to for the preservation of their business.

WALTER FORDE was among the people I ran into one day last week. He was happy to report that "Master of Bankdam" was doing very well on release, and it actually had been breaking a number of house records.

Forde tells me that he has just bought the screen rights of Jackson Budd's story, "The Girl with Red Hair," and plans to make it as soon as he gets colour facilities.

It was Budd who wrote the novel on which the very successful "They Made Me A Fugitive," was based.

WE sit in England as the gales blow out October, and we look back with some affection on the copper sunshine of southern California; we read the fantastic stories of the modern heresy hunt now going on as Hollywood unmasks its Communism; we stare; we start; and being fairly sensible people we burst out laughing. Then we feel sad.

The idea of the Hollywood film colony having a successful Communist fifth column is pure slapstick. It is as though we were away on a Continental holiday and had picked up an out-of-date copy of a London newspaper, only to read that the whole of England was in turmoil because they had discovered a nest of Mohammedans on the staff of St. Paul's Cathedral.

IT is now twenty years since I first started giving some critical attention to Hollywood films. Since then I have sat through an untold mileage, much of it good entertainment, some of it very good indeed, and practically none of it designed to have any permanent importance.

The vast wealth of the film industry is based on its ability to peddle the ephemerally attractive; it sells mass-produced merchandise for the masses and it sells them very well.

For the industry's leaders to assume that it peddles abstract ideas at all, let alone Communistic ones, is an unwarrantable assumption. Serious social ideas, be they good or bad, are as far removed from Hollywood as Sierra Leone. It would probably not have succeeded had it been otherwise.

THE only morality tale that the screen has ever told—and this is the reason for its millions—is the elementary one about virtue being in the end triumphant.

Any idea of deeper content would empty kinemas throughout the Middle West of America and would deplete the coffers of the major production companies.

IN all the hysteria not one person has stopped to point out the obvious fact that any number of miles of Hollywood film, placed end to end, could be unspooled without anything remotely resembling a sociological idea—let alone a piece of Communist propaganda—rearing its ugly head.

In twenty years I have seen a thousand American films or more, but never one which preached Communism.

Nor have you. Nor has anyone else.

WE may blink still more when we read the array of talent now assembled in Washington to unmask these unnamed rascals who are seeking to defile the American screen.

The first—that I read of—was Adolphe Menjou, a dapper actor who I last met in a golf club back before the war. Is Menjou a judge of subversive propaganda? Is he knowledgeable, widely read, aware of subtle sociological trends? I wonder.

The next is Robert Taylor, a pleasant enough fellow I have met once or twice in London: a matinée idol whose wife, as one Fleet Street critic has pointed out, has admitted that he is almost constitutionally incapable of reading.

The impression, when one reads the story, is that Taylor is still a very young man, paddling his canoe in water far out of his depth.

LASTLY, of the men whose evidence I read, there is Jack Warner, who apparently ranted against the Reds in his midst—and quite forgot to point out that as head of one of the largest companies he was well able to attest that no film ever made in California had done anything but conform to a simple formula.

What does it all mean? Why should Eric Johnston, who is no fool, have to waste his time attesting Hollywood's indifference to Communism, when as a sensible man he must know that the only screen doctrine it has ever preached is the doctrine of refrigerators, well-filled kitchens, exquisite plumbing, and the other outer attributes of the American way of life?

IT means, of course, that the times are out of joint and that the United States, that richly coloured island of fascinating paradoxes, is indulging in one of its favourite sports—haring away on another Monkeyville trial.

That is its own favourite pastime, and is no concern of ours.

But when it starts analysing the ideological content of its films we, as film people, are entitled to interfere. So let us join in pointing out, quietly and firmly, that when it comes to adult philosophy, be it good or bad, on the Hollywood screen, the position is rather like a four-legged chicken.

There just ain't no sich animal.

BEST remark of the week: "When a man bites a dog, it used to be news. Now it is lunch."

JYMPSON HARMAN, doyen of the critics, is to be given a dinner by the B.F.P.A. to celebrate some anniversary or other in his long and meritorious career as film critic of the London *Evening News*.

I congratulate the B.F.P.A. on its decision.

Harman has always been a kindly critic and a conscientious news-getter, a man fond of the Industry he has chronicled.

FREDDY WEST is off on another of his travels, this time to Australia and New Zealand.

He goes in place of Arthur Rank, who cannot leave South Street at times like these.

Before leaving for Down Under, the managing director of Eagle-Lion told me that plans to produce in Australia, made before the tax, are going ahead.

D. WALLS

R. TAYLOR

W. FORDE

HARMAN

JACK WARNER

CLOSE-UPS

by SCREENCOMBER

Film Making for the Beginner

THE obvious pitfall in which the tyro is most likely to fall is the temptation to go for something original. An original story, an original treatment or an original idea is synonymous with failure. Try, rather, to look around and buy up a well-known play or book—the more expensive it is the better. Sometimes, before the play is produced or the book written, you can buy them for next to nothing, but don't fall for it. Wait until it is a proved success and then go out and bid madly for it until it finally costs you something like 50 times the price at which it was first offered. Or, better still, wait for another company to buy it and then purchase it from them at double what they gave for it. If it is a play, recast it rather than engage the actors who made it a success.

And now comes the difficult part—the business of getting a score of writers to alter and rewrite it to a point where its own author won't recognise it. This has to be done to fit the very different personalities of the people playing in the film, from those who took the original parts in the play. While you're at it, you might alter the period from, say, the Crusaders, and the settings from the Holy Land, to Wall Street, where a modern crusader is struggling to corner a world market in wheat or armaments or something of that sort. The stage play was all male, so you'll have to introduce a love interest and drag in a night-club so that you can give the band and the singer some excuse for being there. You might even turn the whole thing into a musical and make it a theatre setting instead of Wall Street, with a theatrical crusader in place of a financial one.

Here the beginner may ask—but why pay all that for the story if you're going to alter it? Why not just write an original? The expert will smile, tolerantly. "Listen, sonny," he will say, "you aren't paying for the story, you're paying for the title." So then you change the title from "The Crusader" to "Broadway Knights." Admittedly it doesn't make sense, but it makes films.

Up in the Air

ACCORDING to the *Daily Express*, Veronica Lake's publicity agent says she has 150,000 hairs on her head, and working on the fact that one hair will support 4 oz., this means that Veronica's hair could hold up two elephants weighing 8½ tons, though there is no assurance that Veronica is ever likely to succumb to such a whim.

Let us use the same theory on one of our Joint Editors, who shall be nameless, though it isn't that well-known man about town, raconteur and *bon viveur*, Connery Chappell. Should this particular Joint use his hair for such a purpose, it is doubtful if it would support a fly.

Introducing the Kine's New Series

Fifty years after the appearance in Great Britain of the kinema as a form of public entertainment, the British Film Institute last year set up a research committee to initiate and guide research into the authentic history of the British kinema, both as an art and as an industry. The working committee was made up of George Pearson, producer; Ernest Lindgren, curator of the National Film Library; Roger Manvell and Rachael Low, secretary, under the chairmanship of Cecil Hepworth. Roger Manvell and Miss Low are responsible for the writing, which is to be published period by period, 1896-1906 being the first.

On this page, for the next five weeks, will appear instalments of this history, taken from the manuscript copy given to the KINE. WEEKLY for his purpose. Later sections of the story will be published in these pages as they are received from the authors. The finished work is to be published by George Allen and Unwin.

HISTORY OF THE BRITISH FILM

THE dozen or so companies which produced films in this period show a pattern of development which is, in most cases, the story of one man of exceptional versatility and initiative.

As might be expected, many of the pioneer producers came to kinematography through photography or the optical lantern—Birt Acres, James Bamforth, Esme Collings, Cecil Hepworth, Frank Mottershaw, G. A. Smith and James Williamson all had been connected professionally with one or the other. Becoming interested in the projection of motion pictures, in most cases as a novelty to add to their own lantern lectures, they were faced with the difficulty of buying apparatus and films, especially the latter.

Being the type of men they were, they proceeded to make their own—not only their own films, but in many cases their own apparatus as well. Small companies sprang up all over the country in the last four years of the nineteenth century—in Yorkshire, Lancashire, Sheffield, London and Brighton.

One Man Concerns

ALMOST every one was dominated by one man. This combination of inventor, artist, business man and showman was possible because of the elementary methods used in production. Actuality and topical films needed little more preparation than amateur theatricals. But as films became longer and more elaborate professional actors were employed, indoor studios came into use and technical equipment became more complex.

This process had hardly begun in the period covered in this survey. Travelling showmen up and down the country were producing their own films, and not only "locals" but stories as well. Walter Haggar, one of these travelling showmen, is included in this chapter as an outstanding example of this type of producer. This has been possible because his films were widely circulated through Gaumont's. Many other showmen, because they had no regular channels of distribution, have left little trace. If only for this reason, therefore, the following list of producers does not claim to be comprehensive.

William George Barker, later to become one of the most famous and spectacular of British film producers, began production as an amateur in 1896. For a few years he showed his own films at occasional free film shows, and it was not until 1901 that he became a professional. In this year he founded the Autoscope Company (50, Gray's Inn Road), and towards the end of the year he erected an open-air stage at Stamford Hill. Barker, who was subsequently famous for his lavish dramatic productions, was at this time chiefly known for his concentration on topical subjects. Towards the end of the period under review, the Autoscope Company and the Warwick Trading Company formed an amalgamation, of which Barker became the managing director.

These Men Were Producers Before 1906

* * *

Began with Postcards

JAMES BAMFORTH, of Station Road, Holmfirth, Yorkshire, was one of the smaller producers who for some time survived side by side with the large concerns.

Originally in the lantern slide and picture postcard business, Bamforth's did not take up kinematography until 1899 or 1900, when they teamed up with Riley Brothers, of Bradford, who were the possessors of a camera. They produced a number of films, mainly broad farce, for which they hired local talent. With these films their representatives toured the north of England.

This company, with E. B. Koopman as its managing director and ruling spirit, was founded in 1897 as a branch of the American Mutoscope and Biograph. It had financial interests which were considered large at the time, but these included not only kinematography but also the Mutoscope penny-in-the-slot machines.

The company was not at first a rival to other producing firms in the usual sense as they made films for large-gauge machines of their own, and did not sell them to free-lance operators. They themselves exhibited chiefly in music halls and ran a show for several years at the Palace Theatre.

Their studio behind the Tivoli seems to have been one of the first in this country, and their films later entered the ordinary market. By 1904 the exclusive right to all Biograph films was held by Gaumont's.

Urban Trading Company

CHARLES URBAN founded this company when he broke away from the Warwick Trading Company early in 1905. He was himself a business man and an entrepreneur rather than a producer. It was to his initiative that the early British film industry owes such ambitious developments as the scientific film, Kinemacolor, and the travel and war films of first the Warwick Trading Company and then the Charles Urban Trading Company—films which stand out in comparison to their contemporaries. Many of the photographers who made the W.T.C. what it was when they worked under Urban left it when he did and continued to work for him in his new company. The foremost of these was Joe Rosenthal, who came into his own as a war cameraman during the Russo-Japanese War, starting with a series of strongly pro-Japanese behind-the-lines films (*e.g.*, "Home Life of the Jolly Jap").

Other photographers who continued to work for Urban included F. Ormiston Smith, notable for his mountaineering films in Switzerland and other foreign interest films; Dr. J. Gregory Mantle, who took an Indian series; C. Rider Noble, who was "operating with the Bulgarian army" in the autumn of 1903; *George Rogers, an American who covered the Russian side of the Russo-Japanese War, and H. M. Lomas, who led the "Urban Bioscope Expedition through Borneo" in* 1903 *and through Malaya in* 1904, *making a series of films for the North Borneo Company. The writers point out the similarity of these projects to the industrial sponsorship of documentary films in later years.*

Scientific Development

ANOTHER field in which Urban films led the way was that of scientific and instructional films. On August 17, 1903, two important series of films taken by F. Martin-Duncan were first shown at the Alhambra Theatre. These were the "Natural History" and the "Unseen World" series, the latter being a remarkable use of the microscope in combination with the motion picture camera.

A life-long colleague of Urban was G. A. Smith (born 1864), whose inventive genius displayed itself in many important developments of kinematography. A portrait photographer in Brighton, he knew as neighbours the other kinema pioneers who worked there—W. Friese-Greene, E. Collings, J. Williamson and A. Darling.

He sold his first film on April 13, 1897, and business was so good that by August, 1900, he had made £18,000 profit. In 1897 he had even taken out a patent for double-exposure, which he first used for the vision in "The Corsican Brothers." His first trick films preceded those of R. W. Paul by several years, and he even seems to have anticipated much of the work of G. Méliès in France.

Whoever took the lead in this type of motion picture, it seems certain that Smith, working quietly in the English seaside town, was ahead of the rest of the world in kinema technique, using the interpolated close-up as early as 1900.

In 1900, Smith ceased production on his own account and started to work for the Warwick Trading Company, with a two-year contract to print some 50 films (*i.e.*, about 5,000 ft.) per day. In addition, a studio was built for him at St. Anne's Well Garden. His business association with Urban lasted for many more years, and together, Smith as inventor and Urban as entrepreneur, they subsequently put the first successful colour system on the market.

NEXT WEEK:
THE REST OF THE PIONEER PRODUCERS

NEWSREELS REFUSED ABBEY SITES FOR ROYAL WEDDING

B.B.C. to Produce Own Tele.-Films

NEWSREELS will not be allowed to film the Royal wedding ceremony inside Westminster Abbey, according to instructions issued from Buckingham Palace this week. The KINE. understands that the Newsreel Association is making an approach to the King, asking that facilities be granted for filming the actual ceremony—which was permitted for the Coronation.

Meanwhile, news editors have marked up every available camera-man and contact man for coverage on November 20. There will be no camera facilities inside Buckingham Palace, but the newsreels will cover the main entrance to the Abbey and the processional route.

The B.B.C. announced on Tuesday afternoon that it is to televise the wedding procession from the Palace to the Abbey, starting at 10.50 in the morning. It will put on a long tele-programme showing the congregation entering the West door.

The television cameras have been fitted with special telephoto lens and will provide viewers with big close-up shots of the Royal party. Later in the day, the Palace camera crew will relay pictures of the bride and bridegroom leaving for their honeymoon.

The B.B.C. tells the KINE. that its own film unit is to make a film of the wedding procession through London and of the scene outside the Abbey. This film will be relayed in news programmes in the evening of the wedding day.

"Control of Child Admissions Are Extraordinarily Difficult," Says Bench

IN the Appeals Court of the Lancashire County Sessions at Liverpool on Monday, the appeal of B. and S. Cinemas (Lancashire), Ltd., proprietors of the Pavilion, Warrington, against a conviction for having admitted unaccompanied children to the exhibition of an "A" film ("The Case of the Frightened Lady") was dismissed.

Giving a reserved decision, John Catterall Jolly, K.C., said the appellant was fined £5 at the Warrington magistrates' court for a contravention of the licensing conditions.

On March 24, four boys, all under 16, presented themselves for admission unaccompanied. The eldest boy bought the tickets of admission for himself and the other three.

The boys were seen in the kinema stalls at 8.50 p.m. by a police inspector during a routine visit. The film, "The Case of the Frightened Lady," had not been given a "U" certificate.

Until the boys were taken to him by the police inspector, the manager did not know they were in the kinema. Instructions were given to the staff once a week about the admission of children, and so far as the manager was concerned, there was no connivance at any breach of the law.

The appellants' case was that the conditions of the licence did not constitute an absolute prohibition of the admission of children; as the manager was on duty at the material time as the representative of the company, the delegation of duty to any other member of the staff and any default on the part of any other member of the company could not make the company responsible.

The word "knowingly" did not appear in Section 3 of the Kinematograph Act, 1909, or in any of the conditions of the licence. In this case an "A" film was exhibited to children under 16 who were not accompanied by a *bona fide* adult guardian and the consent of the council under condition 10 of the licence had not been given.

The conviction by the magistrates' court must be confirmed. The company must be taken to have acted not only through the manager, but also through the doorman, cashier and usherettes. To hold that the company could not be held liable for the acts and omissions of its employees would be to create an artificial position. Usherettes were in an especially favourable position to see that children who should not be present were, in fact, not present.

Concerning the words in the conditions of the licence "under or appearing to be under 16 years," the Court did not consider the word "appearing" to be material since all the children were under 16. Three of the boys were not only under 16, but appeared to be under 16.

The Chairman announced the dismissal of the appeal.

A. E. Baucher (for appellants): My clients look upon this as an important matter. I presume a case will be stated, if applied for?

The Chairman replied: "Yes." He added this was not a case which cast any serious blot upon the reputation of the management. He felt the provisions relating to the admission of children must be extraordinarily difficult to administer and he recognised the difficulties of kinema proprietors.

New Dutch Flotation

From Amsterdam comes the news of the flotation of the National Cinema Enterprises with an issued capital of 1,600,000 florins (£145,000).

The founders are two big Dutch banks with the American Motion Picture Export Corporation.

Booking Plan Fails

The recently opened first-run Regent Cinema in Belfast for the Curran Circuit has, after a short trial, decided to abandon its policy of booking only for the four houses a day and is from now onwards to be a continuous house.

Danes in Newcastle

Newcastle-on-Tyne will be the background for a Danish film to be produced in the near future. It is based on the experiences of Kay Frische and his friend, and the film directors are Miss Grete Frische, Kay's sister, and her partner, Mrs. Oto Fredericks.

Rank's Village Fair—*By O'Brien*

TOM O'BRIEN, general secretary of N.A.T.K.E., told a meeting of film studio workers at Denison House, Victoria, on Sunday, that British film studios and kinemas are threatened with a close-down in the Spring.

"The Government," he said, "has bungled the position badly. It has thrown the British film industry into the dustbin and is even preventing the dust-carts from collecting the refuse.

"Having virtually prevented U.S. films coming into the country, it has failed to provide the facilities and the remedies essential to replace them by British films. . . .

"Arthur Rank is talking about retrenchment when the occasion demands vast expansion. He has budgeted for a world market and is faced with a village fair. . . .

"No wonder Mr. Rank is thinking of going back to his flour mills. The Government and the 'Milky Way' in his own organisation are letting him down pretty badly."

HOTEL-KEEPER BUYS ARGOSY, FAVERSHAM

The Argosy, Faversham, formerly owned by Fletcher Barnett, Ltd., has been acquired by Councillor Mumford Cooke, of the Ship Hotel.

The new proprietor is himself in charge of the kinema, with the assistance of his secretary, Mrs. F. E. Harvey. He is standing for re-election to the Town Council (to which he was elected two years ago) at the November elections.

The Argosy is to be re-equipped early in November, and will be the first kinema in the district to have Gaumont-Kalee "21" sound and picture projectors.

CARTER: "I HAVE NO LICENCE YET"

A Number of Riverside Employees Re-engaged

RIVERSIDE studios has re-engaged a number of the employees it dismissed ten days ago. James Carter, executive producer, speaking to the KINE. on Tuesday evening, denied that the group was following a policy of thinning out trouble-makers amongst the staff.

The men have been re-engaged for maintenance work, he adds. He gave no figures of how many have been taken back.

Carter tells the KINE. that work has started on the Riverside recording theatre. Southall is now closed. He went on: "At Southall I want to install a heating and ventilating unit and to put up a second stage. I have not obtained licences for this work, but I am seeing about these on Wednesday."

Jack Marks Joins Grand National

Maurice J. Wilson, managing director of Grand National, has appointed Jack Marks as general sales manager of the company. Mr. Marks started in the Industry 27 years ago with W. and F. For the past 17 years he has been with Paramount as sales manager in charge of short subjects, and Paramount News.

Manchester Cinematurians

Manchester branch Society of Cinematurians has arranged a buffet dance to be held at the Midland Hotel, Manchester, on Thursday, November 13. There will be dancing from 8 p.m. to 1 a.m.

W. Miller (Ogden's Theatres), secretary of the branch, intimates that the next luncheon meeting will be held on November 21, and the Christmas tea on December 19.

Continued from page 3

Behind the Production Crisis

space; to initiate production in such studios, and to establish a films bank and other aids to independent production as proposed in the memorandum submitted by the Council to the President of the Board of Trade last January.

The Council wants to see a Working Party set up to inquire into and make proposals as to how best the British film production Industry can increase output and make the greatest possible contribution to help the country surmount the present crisis.

Meanwhile, KINE. up-to-the-minute statistics show that total studio output of features this year by our studios will be a maximum of 53, excluding second features and "featurettes." Last year the Gmde "A" pictures numbered 49, but there was less studio space.

The Alliance group close-down was mentioned several times during the discussion. The group's decision was the subject of a 2,000-word statement from the B.F.P.A., which, after summing up the needs for reconstruction work and emphasising the rights of an employer generally, indicates: "We support the action."

F.I.E.C. delegates last week briefed M.P.s on the whole question of British production output. They said that during their lobby talks it had been indicated that the Board of Trade was anxious to hear details of their argument.

All Liverpool Licences are Renewed

Inspections by the surveyor during the last twelve months revealed several contraventions of regulations, especially in respect of lighting, said J. Cleary, presiding at the annual licensing sessions at Liverpool on Friday. These installations must be done by qualified men.

The committee granted the renewal of all the licences and made a uniform opening hour of 11 a.m. on weekdays, with the exception of the Tatler and the Prince of Wales, which are allowed to open at 10 a.m.

THE HOLLYWOOD RED SCARE

Reviewed by 'Bill' Mooring

"Kine." Hollywood Correspondent

ALL Hollywood news is overshadowed this week by hourly news flashes from Washington, where alleged Communist infiltration into Hollywood is under official investigation by the House Committee on Un-American Activities.

Developments so far include:—

Louis B. Mayer's declaration that while there are known Communists at work in Hollywood, the Industry has no legal right to move against them unless and until Congress declares Communist activity within the U.S.A. to be illegal. He says that "Song of Russia" was intended "for a pat on the back for the Russians when they were our allies," and he did not view it as propaganda for the Soviet way.

Warner's Declaration

Jack Warner declared his company would not produce or release a film like "Mission to Moscow" in these days.

Nineteen writer members of the Screen Writers' Guild, all mentioned as Communists, joined hands and appointed lawyers to appeal for the quashing of subpœnas under which they must, willingly or otherwise, give evidence before the Investigating Committee.

Chairman J. Parnell Thomas refused their appeal and further barred their lawyers from right to cross-examine witnesses called before the committee.

Adolphe Menjou declared his belief that the film producers are not wary enough to detect pro-Communist "plants" in film scripts.

Names Mentioned

Sam Wood declared that among those either Communist or toeing the party line he would name top directors and writers John Cromwell, Irving Pichel, Edward Dmytryk, Frank Tuttle, Dalton Trumbo, Donald Ogden Stewart, and John Howard Lawson.

Jack Warner then admitted his studio fired some personnel suspected of Red sympathies.

Rupert Hughes testified that producers have been intimidated by Communist threats that if they make anti-Communist movies, an organised stink-bomb and seat-slashing campaign would begin in all the theatres booking them. This threat had delayed plans announced by 20th Century-Fox, Warner's, Columbia, and other majors.

Robert Taylor proposed to speak contrary to his boss, Louis B. Mayer, and declare that "Song of Russia" struck him as pro-Soviet, and he didn't want to play in it.

The fight will go on some weeks yet, although the fact already has emerged that nothing constructive can result unless U.S. Congress makes a policy statement.

Joan Crawford in her latest starring vehicle POSSESSED, a forthcoming Warner Trade show. With her in this scene are Geraldine Brooks and Van Heflin

"Amber" was Banned Because of Novel

CATHOLIC BOYCOTT LIKELY

THE U.S. Legion of Decency ban on "Forever Amber" on grounds that it "glorifies immorality and licentiousness" means that 30,000,000 Catholics in the U.S.A. may not patronise the picture and that many millions of Protestants who follow the Legion as guide will also join the boycott.

In some key cities, where political strings are pulled by the same forces, cables the KINE.'s West Coast correspondent, the film will not be accepted and bookings will have to be cancelled. The cost in box-office takings is estimated by 20th Century-Fox executives to run into many millions.

SCALA DARTFORD AS "REP" THEATRE

The Scala, Dartford, owned by Medway Cinemas, reopened on Monday for a season as a repertory theatre.

This departure from the circuit's normal policy, the KINE. understands, is an experiment and, if proved to be successful, will be extended to others of the eight kinemas controlled by the company.

The Scala, after a season of films last winter, has been closed throughout the summer.

The circuit's Albany, Upper Norwood, used as a food store throughout the war, is expected to be derequ'sitioned shortly. The future policy for this kinema has not yet been decided.

Bobby Booth Retires

Rightly regarded as the doyen of renters' managers in Scotland, and after a lifetime spent in the kinema business, Bobby Booth last Saturday quietly retired from his position with Columbia Pictures in Glasgow.

Bobby has for many years been recognised as one of the personalities of the Trade in Scotland, and his cheery presence and good fellowship will be badly missed.

THE MODERN "GOOD COMPANIONS"

Wilcox Team in Leeds

IF there are any scouts in this Industry as grand and co-operative as Anna Neagle, Michael Wilding and Herbert Wilcox, please commend me to them (writes The Showman).

This redoubtable trio journeyed to Leeds last Saturday for a midnight matinée at the Ritz of "The Courtneys of Curzon Street" in aid of the Printers' Pension Corporation. All the way in the train they rehearsed their parts in "Spring in Park Lane," which Herbert began shooting last Monday at the Metro studio at Elstree.

They looked forward to a few hours' rest before appearing at the Ritz, but they reckoned without their enthusiastic Yorkshire fans.

After signing hundreds of autographs at the station they visited the "Fashion Fair," organised by the *Yorkshire Evening News*, and then on to Saint Patrick's Workingmen's Club, where Herbert spent happy hours when he first entered the film Industry.

And so to the midnight matinée at the Ritz, where, thanks to the work of manager L. Durban-Long and his staff, everything went perfectly. The packed house, headed by the Lord Mayor and the other civic dignitaries, gave Anna, Michael and Herbert a tremendous reception.

More Kinemas Sold

The following freehold kinemas have been disposed of by B. Jackson and Co., F.V.A., kinema specialists, of Brighton: The Victoria Hall, Dundee; Foresters Hall, Billingbore, and the Pavilion, Selsea, and other well-known kinemas in the provinces.

Mr. Jackson has taken into partnership H. J. Crook, F.V.A., and has appointed Charles B. Andrews as consultant surveyor, auctioneer and valuer.

LAWSON INFORMS CANADA ON TAX POSITION

Believes Government Will Provide Relief

PRESIDENT J. Earl Lawson, of several J. Arthur Rank companies in Canada, principally Odeon Theatres of Canada, dealt with broad international subjects at a Press conference in Toronto following a series of conferences with Rank, John Davis and other high personages of the group in England over a period of four weeks.

Mr. Lawson emphasised that the direct result of the tax and the embargo by Hollywood companies would not be felt by British theatregoers for about six months, because of the available supply of foreign pictures. He believed, however, that some relief from the tax would eventually be provided by the Imperial Government.

The whole British Industry could not produce enough pictures to keep the theatres of Britain supplied with new product continuously. At the same time, Rank had no immediate plans for feature production in the Canadian studio at Toronto.

JUVENILE WORKERS IN KINEMAS

"Most Undesirable"

Employment of young people in kinemas and theatres was criticised on Thursday at a sitting in London of the committee inquiring into the health, welfare and safety of employees.

T. B. Wheeler, chief education officer for Middlesex, who was giving evidence on behalf of the Association of Education Committees, was asked by the chairman: "In theatres and kinemas young people can work after 10 p.m. until the show finishes. Do you think that should continue?"

Mr. Wheeler replied: "My Association takes a view that late hours are most undesirable for children under 18, both for health and educational reasons."

"This Was a Woman" is Completed

Production was completed this week at Riverside on Marcel Hellman's "This Was a Woman," and director Tim Whelan has already sailed for the States, though not without first seeing a screening of the picture.

Gainsborough Stars at El Alamein Reunion

Gainsborough pictures were prominent at last week's El Alamein reunion. Not only did their star, Greta Gynt, act as compere for the stage show, but the presentation of a special version of David Macdonald's "Desert Victory," edited by Charles Knott, was arranged by Alfred Davis, Gainsborough's supervising projection engineer.

Council Puts Off Training Plan Decisions Until Next March

1,000 SAY: "WHEN WILL YOU TEACH US THE JOB OF FILM-MAKING?"

BRITAIN'S film studio training scheme has again been postponed and no further action is expected to be taken by the executive committee until next Spring—possibly the end of March. After a six-month fact-finding period, all sub-committees appointed by the Council placed what facts and plans they had gathered before the Council's chairman, Sir Henry French, at last Wednesday's meeting.

And the Council, which made no decision on policy, wound up business for this year only after it had changed its name to the Film Industry Training and Apprenticeship Council.

Greatest hold-up has been caused by studio managements themselves, writes a KINE. reporter. I understand that in most cases the studios have said quite bluntly: "We don't know how many new men we shall want next year—if any."

And the employer groups at present represented on the Council (B.F.P.A., A.S.F.P., Federation of Documentary Film Units and the Film Laboratory Association) are asking: "Why are not the American companies owning studios and the Newsreel Association also in the scheme?"

The training plan, once set up, will mean another bill for producers, who, in addition to taking on and paying trainees, will pay for certain theoretical training at selected colleges.

Already, M. K. Reid, the Council's secretary, has over 1,000 names of candidates who are anxious to enter the production business. "But," he told the KINE. after the meeting, "the first training intake will be very small and will most certainly be less than 50."

But before the scheme can start—and the unions have been pressing for such a scheme for five years—the Council will have to sanction a suitable syllabus, a method of selection and registration, and many other administrative problems.

To date it has a constitution and a name—but no trainees.

HILL: "WAGE TALKS IN CRISIS STAGE"

THE K.R.S. was to meet the N.A.T.K.E. on Wednesday to discuss the wage scales for the new National Agreement. Frank Hill, K.R.S. secretary, told the KINE. before the meeting that it would be the crisis point of the talks—they would know if further progress could be made or not.

The union, it is understood, has been pressing for wage scales based on the present maximum wages as the minimum in each grade for the new deal. The renters, on the other hand, have completed a nation-wide statistical analysis of current wages. They have put their proposals, which are very wide of the union target, and intend to stick to them.

Fight Film Rights

In order to dispel misconception concerning the film rights of the recent flyweight championship contest between Marino and Monaghan, distributed by Piccadilly, Michael H. Goodman states that the film was shot by Michael H. Goodman Film Productions, which acquired the exclusive rights from Jack Solomons.

Don Castle, June Lang and John Litel are the stars in P.R.C.'s LIGHTHOUSE, which Pathe will Trade show at the G.-B. Theatre on November 5, at 2.30 p.m.

7.30 p.m. S.O. WOULD BE "UNECONOMICAL"

Reply to Liverpool Churches Protest

LIVERPOOL licensing justices granted permission on Friday for kinemas to open on Sunday on conditions similar to those now ruling, the only alteration being that only "A" and "U" category films shall be shown. The charity contribution remains at 6 per cent. of the rateable value of the kinemas. The churches did not oppose Sunday opening, but asked for the opening time to be fixed at 7.30 p.m. instead of 5 p.m.

Basil Nield, K.C., representing 73 kinemas, submitted that 7.30 p.m. opening would be uneconomical for small suburban kinemas and would mean that large numbers of people from the suburbs would crowd into the city.

BRISTOL C.E.A. SUGGESTS FILM STOCKTAKING

To Find Real Position Concerning Tax

COUN. F. G. W. CHAMBERLAIN presided at the last meeting of the Bristol C.E.A. branch, when it was suggested that the field of British film production should undergo a stocktaking so that the real position of the film tax could be known.

Coun. GEORGE REES, who has spent the last few months in America, said that in the United States, British films were now being exhibited more widely than ever they were before. He thought that if the exhibition of British pictures were to be restricted to British kinemas a serious position for the Industry would be created.

When it was urged that some effort should be made for proper propaganda, a member said the best medium for propaganda was the screens of the kinemas themselves, which they had never used in their own interests.

It was said that the C.E.A. had done everything it could. The CHAIRMAN said he had no definite information. He did not think it was a matter in which they could do anything.

16-mm. Competition

THE meeting agreed to support the complaint of a country member who said a 16-mm. show had been started within a mile and a half of his kinema.

The CHAIRMAN said the limit for these shows was two miles, but the joint licensing committee could give a decision if application was made to them.

At the September meeting the branch had protested at the increase in the advertising rates by a Bristol evening paper, and the paper had replied pointing out that the increase was slight and that it had been held up as long as possible.

As Messrs. Blackburn, Cox and Barrett, members of the branch bars committee, were no longer members of the C.E.A., it was decided to reconstruct the committee, which will now consist of Messrs. Williams, Gower, Saunders, Crews and Podgers, together with the officers.

The local branch of the British Legion had written in for collection facilities. The branch replied pointing out that it had a rule covering such applications.

CANADIANS TIGHTEN EXCHANGE CONTROL

A move has been made by the Foreign Exchange Control Board of Canada directed towards saving U.S. dollars. This will involve a change in the board's regulations governing the payment of dividends, profits and interests to non-resident parent companies or head offices, and will apply to U.S. companies having interests in Canada.

In the future the Foreign Exchange Control Board will in general approve remittances of earnings of Canadian subsidiaries and branches of foreign companies only to the extent of one year's net distributable earnings during any one fiscal period, and provided the companies show they are able to finance the remittances from their own resources without unduly weakening their working capital position. Also, where such a firm in Canada is borrowing or may have to borrow in the next year for expansion purposes, no dividend payment will be permitted.

N. Ireland Not to Lift Two-Mile Ban on A.K.C. 16-mm. Shows

ALTHOUGH the attendance at the latest meeting of the Northern Ireland Section of the C.E.A. was small, the matters discussed were important. Louis Hyman, J.P., presided.

The Army Kinema Corporation wrote asking for the branch to waive the two-mile ban on its 16-mm. shows, especially in such cases as Holywood, Lisburn, Armagh and Kinnegar, where troops were stationed. Mr. Hyman explained that the exhibitors concerned had been consulted, and it had been decided that, in view of present conditions, the ban could not be lifted, except for Sunday shows, as the kinemas did not open on Sundays.

P.R.S. Fees

A WARNING was issued to exhibitors to make their returns to the P.R.S. of the music played.

Quite a number of Ulster halls, it was stated, had failed to do so, and this now endangers their licences.

When the new British Home Office regulations were mentioned, it was stated that the branch would hear about them in due course, as the Ulster authorities would be sending copies to local authorities and inviting their comments before taking any action.

When it was reported that the sub-committee on the reduction of entertainments tax was arranging to meet to draw up the case for submission to the Minister of Finance, the CHAIRMAN remarked that according to the Press the outlook was not too good, and they must hope for the best.

Press Complaints

COMPLAINTS by members that a local paper had given notice of its intention to raise its advertising rates by 25 per cent. brought complaints from several members. It was decided to see the management of the paper.

U.S. DIVIDENDS GO UP 10 p.c. THIS YEAR

Cash dividend payments by U.S. firms during September rose 10 per cent. over September, 1946, the U.S. Department of Commerce reports.

Total for September, 1947, was $8,714,000, compared with $7,917,000 for September, 1946. Commerce officials attributed the rise to higher dividends paid by Paramount and Loew's.

D. MONTGOMERY IN U.S.

Douglas Montgomery left for the U.S. over the week-end by Pan American Airways. He will be in the States for about a month.

C

NORTHERN

APPLICATION FOR LICENCES ADVISED

Branch Challenge to N.A.T.K.E. on Christmas Day Opening

HAVING heard the report from General Council in reference to Christmas Day opening, Northern branch members, at their October meeting, decided unanimously to advise immediate application for licences to open on Christmas Day as usual in the whole area for which the branch catered.

They had been told that T. O'Brien had proposed that "area," in the agreement, should be defined as "within 440 yards of any theatre which opened." Exhibitors had countered with a proposal that "30 miles" be substituted for "440 yards."

No agreement was possible and, therefore, the branch view was that the original definition of "area" persisted.

FRED JORDAN desired that the position be made clear by circular to all members. They should be informed what happened at the meeting with the N.A.T.K.E. on October 1, and advised, where it had been the custom to notify their staffs, that the kinemas would open on Christmas Day as usual.

"My notion is to bring the N.A.T.K.E. into the open as soon as possible," he said. "We need to know what they intend to do and what attitude our staffs are likely to adopt."

BILLY CARR inquired what was the attitude of the General Council.

CHARLES CHIPCHASE replied that it had manifested a much more acute interest in the issue than previously.

"Earlier, the attitude had been one of complete disinterestedness," he said, "but now my impression is that G.C. perceives that a principle of importance is involved, and that it will support us in any constitutional action we may take."

The Chairman (THE HON. WM. WESTWOOD) said: "We understand that O'Brien will do everything possible to keep the theatres closed. If he succeeds, the whole thing is settled out of hand. We cannot open if competing theatres do not."

Sub-standard Decision

IN reference to the Joint Conciliation Committee's move to secure complete control of 16-mm. films, E. J. HINGE said that they should understand that no new control could be effective immediately. Some of the 16-mm. films had been bought by operators. Until these were worked out the new control would not be completely effective.

"I have been very careful in this matter," he said, "to avoid anything calculated to bar the adoption of 16-mm. film by *bona-fide* exhibitors.

"We must always bear in mind that many of the smaller and older kinemas could not be made to satisfy prospective new Home Office regulations."

"There may, however, be a possibility of continuing in business should the worst come to the worst, with 16-mm. films."

TOM SCOTT desired to know why 35-mm. non-flam. films could not be provided to meet the prospective problem.

MR. JORDAN replied that he thought that most of the new regulations would apply to non-flam. film shows also.

H.O. Draft Mystery

ANSWERING questions relative to the steps taken to secure amendment of the H.O. draft, MR. JORDAN said that the committee agreed that some of the new regulations were desirable, and that some of the desirable ones were practicable. Those, it had been intimated, would not be opposed.

Impracticable proposals had been analysed and, said MR. JORDAN, "I am a good deal less apprehensive than I was. I feel fairly confident that when the H.O. draft comes back to us we shall find that it has been substantially amended. The committee's analyses, comment, and proposed amendments, covered over 70 foolscap pages.

"That explains," he added, "why it was not possible to provide every member with a copy."

TOM MASSICKS, however, felt that the members should know the salient proposals and amendments. He hoped that, at a future meeting, Mr. Jordan would deal with these in some detail so that members might have opportunity to offer suggestions.

"We know," he said, "that there are staff questions which must be discussed with discretion; but I do feel that it is almost always best to consult the rank-and-file members. They do not like, no more than the rest of us like, to be presented with *faits accompli*."

It was agreed that Mr. Jordan would outline, for discussion, at the November meeting, the major proposals of the draft and proposed amendments.

SOL SHECKMAN inquired smilingly if it was true that the regulations proposed that each *machine* should have a chief operator; but the CHAIRMAN suggested that this was one of the questions demanding the discretion of which Mr. Massicks had spoken. And, amid smiles, both appreciative and somewhat mystifying the matter was allowed to drop.

Reissue Rentals

WHEN the CHAIRMAN intimated that the G.P. Committee had jibbed at the proposal to ask 35 per cent. for the reissued "Random Harvest," and had suggested that 25 per cent. was ample for this film, there was a general chorus of approval.

Approval was less vocal at the official view that "Gone With the Wind" was worth 50 per cent.

("*Kine.*" *picture*)

"... Nobody is listened to with greater respect at C.E.A. headquarters or in Whitehall"

"SHREWDEST MAN ON THE GENERAL COUNCIL"

Tributes at Presentation to Teddy Hinge

GLOWING tributes to the work of E. J. Hinge in his national capacity of treasurer and ex-president of the C.E.A. and to his great services to the Northern branch were made at last week's branch meeting, when Stanley Gibson, of Middlesbrough, presented him with a travelling-case.

"Teddy," declared Mr. GIBSON, "is the one and only national president provided by the Northern branch, but there hadn't been a better president before him, and there hasn't been a better one since."

"His worth was recognised in his subsequent appointment as National Treasurer. He is regarded on all sides as just about the shrewdest man we have on the General Council.

"Nobody is listened to with greater respect at headquarters or in Whitehall. The astute W. R. Fuller, a first-class general secretary, has said that there is nobody for whose opinion he has a greater regard than for that of Teddy Hinge.

"The one thing that puzzles me is that he is not one of the deputation to the United States to discuss ways out of the dollar-films crisis.

"All exhibitors have reason to be grateful for his work at the outbreak of, and during, the war. I shudder to think what would have been the fate of our Industry if, in the moments of crisis, we had lacked a powerful Association and men of the quality of Teddy Hinge at the top.

"Proud of You"

"This case shows, in some measure, the respect and esteem in which we hold you, and expresses the hope that you will long be spared to use it, to enjoy life in the way you best enjoy it: doing a good job for a sound cause. Teddy, we are proud of you."

Replying under the stress of emotion—very, very rare in him—MR. HINGE said:

"When men of the quality of Stanley Gibson pay me compliments, I feel like a kid. What I have done I did because (1) I enjoyed doing it, (2) it helped forward the Industry which provides me with a livelihood, and (3) it helped me. I am not wholly altruistic.

"When I first attended Northern branch meetings it was with my old and beloved 'governor,' Stanley Rogers. He was a shy, quiet man, like Johnny Dawe there, a regular attender, who said very little.

"I, too, desired to say nothing for a while, I was out of my depth; but the Governor would nudge me and whisper, 'Get up and say so-and-so.' And, perforce, I did, and so learned slowly how to express myself.

"What the northerners first taught me of value was that the most violent disagreement on policy had not the smallest effect on friendship. It is good to disagree honestly, for one learns nothing from the men who always agree with one.

Serving the Small Man

"Often I have regretted things which I have said because somebody, quite unexpectedly, has advanced a point of view which had escaped me and which put the matter in a wholly different light.

"I try to serve the interests of the largely inarticulate mass of the 'little men.' To many fellows, the kinema Industry is the West End, or the sub-luxury kinemas of select residential suburbs.

"But we, all of us, know the business as something entirely different. Our patrons are people tired of work.

"They look to us to give them entertainment at a price they can afford.

"I thank you for your appreciation of my work for the Association and Industry, and for the priceless asset of your esteem and friendship."

CHURCHES ASK RANK TO HOLD UP SUNDAY SCHOOL PLAN

LEADERS of the Anglican and Free Churches who met J. Arthur Rank to discuss his offer to put kinemas at the disposal of the Churches for monthly Sunday morning services for children, have decided that where plans have already been adopted they should be regarded only as experimental.

No further services will be planned until the result of these experiments, which number about 30, can be assessed.

A committee will survey the evangelistic and educational implications and report on the planning of these services and the technique of leadership. The report will be considered by representatives of the Anglicans, the Free Churches and the film Industry.

Negotiations for the purchase of a site for a kinema at High Street, Hanham, Bristol, have been completed. It is understood that the purchasers are P.C.T.

Command Show Progress Report

THESE STARS WILL BE THERE

THE Royal Command film show, set for the Leicester Square Odeon on November 25, will last for two and three-quarter hours. The programme, Reginald C. Bromhead, president of the B.F.P.A., told the organising committee members last week, has been made shorter than last year at the request of Buckingham Palace.

Bob Hope will lead a U.S. contingent of stars, bringing with him three script writers. He will collaborate with Peter Ustinoff, who is to produce the British side of the stage show. Stars who will appear will include Margaret Lockwood, Anne Todd, Anna Neagle, Phyllis Calvert, Laurence Olivier, John Mills, Stewart Granger, Michael Wilding, David Niven, Rex Harrison, Jean Kelly, Alexis Smith, Irene Dunn, Robert Montgomery and Lena Horne.

Better arrangements are to be made to keep the crowds away from the theatre entrance than existed last year. More than half of Leicester Square is to be kept clear by the police.

The money capacity for the house is £18,000, of which tickets to the value of £8,000 have been sold. The total is about £3,000 less than last year's capacity at the Empire.

Programme advertisements have brought in £7,400.

The C.T.B.F. will use the proceeds to buy its northern home at Morecambe.

These details were given by Sir Arthur Jarratt, Jos. Friedman, Robert S. Wolff and R. S. Bromhead, who all summed up sub-committee progress to date.

It is hoped to include in the programme, the KINE. understands, a Technicolor version of Princess Elizabeth's wedding.

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BROADCAST

The 39 Steps
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Directed by Alfred Hitchcock
From John Buchan's Thriller

Every SUNDAY at 11 a.m.
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HOME SERVICE PROGRAMME
in Twelve Instalments
up to December 12th, 1947

QUOTA LIFE EXTENDED UNTIL SEPT. 30th, 1948

Starring

ROBERT DONAT and MADELEINE CARROLL

Swiss Family Robinson
U

Directed by Edward Ludwig
From
John David Wyss's Famous Novel

Was this month, in Three Instalments
on the
HOME SERVICE PROGRAMME
Broadcast To Schools

Starring

THOMAS MITCHELL and FREDDIE BARTHOLOMEW

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TITLE	STARS	CERT.	REG. O.	LENGTH
"SUNDOWN"	Gene Tierney George Sanders Bruce Cabot Sir Cedric Hardwicke	A	F.4799	8178
"BLOCKADE"	Madeleine Carroll Henry Fonda	A	F.301	7691
"OH MR. PORTER"	Will Hay	U	BR.15358	7578
"THE CRYSTAL BALL"	Paulette Goddard Ray Milland William Bendix	U	F.6289	7323
"I MARRIED A WITCH"	Veronica Lake Fredric March Susan Hayward	A	F.6261	6886
"NON-STOP NEW YORK"	Anna Lee John Loder Francis L. Sullivan	A	BR.15233	6472
"THE WOMAN OF THE TOWN"	Claire Trevor Albert Dekker Henry Hull	A	F.7204	8046
"MY SON ALONE"	Richard Dix Preston Foster	A	F.6022	7375
"STRANGE BOARDERS"	Tom Walls Googie Withers	A	BR.281	7149
"THE KANSAN"	Richard Dix Jane Wyatt	U	F.6848	7163
"THE BABY VANISHES"	Victor McLaglen Dennis O'Keefe Zasu Pitts	U	F.4739	6760
"SAID O'REILLY TO McNAB"	Will Fyffe Will Mahoney	U	BR.1492	7634
"SO ENDS OUR NIGHT"	Glenn Ford Fredric March Margaret Sullavan	A	F.4052	10944

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On the S.O. Front

WEST HARTLEPOOL'S 5,656 MAJORITY

Burnley Trades Council Wants Opening

WEST HARTLEPOOL. — For, 1,226; against, 5,570; majority in favour, 5,656. Messrs. L. Lewis, H. Morland, Selwyn Taylor Roelick and H. Pease, and David Turnbull, G.-B. supervisor, as transport officer, formed a good team. Four independents advertised they and their staffs do not want Sunday opening.

LITHERLAND (Near Liverpool) General Purposes Committee has decided, by six votes to three, not to apply for a draft order for Sunday opening. A petition in favour of Sunday opening had been signed by 4,800 electors.

The decision will come before the Council on November 3, and if confirmed, Sunday opening will cease in December.

BURNLEY.—That Sunday kinemas were long overdue in Burnley and that the executive of the Trades and Labour Council would do everything in their power to facilitate discussion on the question was stated by R. S. Armistead, president of the Trades and Labour Council.

BURTON-ON-TRENT. — Town's meeting at the Town Hall, at 7 p.m., on Tuesday, November 4.

FROME.—A town's meeting is to be held on November 6.

Obituary

DEATH OF ALFRED SNAPE

Alfred Snape, hon. treasurer of Manchester and Salford branch C.E.A., and general manager of the circuit of halls in the Manchester area which bears his name, died last week at his home in Light Oaks Road, Salford. He was 58 years of age.

Partner in the firm of A. G. Deacon and Co., chartered accountants, Mr. Snape entered the kinema Trade in 1924 and was a pioneer of suburban super kinemas. In 1936 the time came when it was felt that the less expensive stadium type of theatres were more desirable from the point of view of finance, and he planned to build a number of these in Manchester suburbs and adjacent towns; the first theatre in this group was the Ellesmere, Swinton. The Snape circuit comprises about nine theatres.

The funeral service, held at St. John's Church, Pendlebury, was attended by more than 200 persons, including representatives of the kinema trade and professional organisations. At the graveside there were 117 wreaths and floral tributes.

J. Blakeley Leaves £5,000

James Blakeley, of Rusholme, Manchester, retired film renter, who at one time had interests in kinemas in Cheshire, and who died on June 14, aged 84 years, left £5,027 gross, with net personalty £4,926. He left £2,000 to his son, John E. Blakeley, head of Mancunian Film and a director of Film Studios (Manchester), Ltd.

A. G. Scott, hairdresser, putting the finishing touches to Nova Pilbeam, who, with Robert Beatty, are at the ready for a "take" in SO DIED A RAT, which British National is producing at Elstree

In the Courts

Norman Hart Blames Circuit Competition for Quota Default

"COULD NOT OBTAIN FILMS THAT WERE BOX-OFFICE"

WHEN Kingsland Pictures, Ltd., of 31-33, Stoke Newington Road, was summoned at North London Magistrates' Court on October 20 for not showing a certain proportion of British films during the year 1945-46, it was said that the defence would be raised that, owing to competition from circuit kinemas, such as Odeon, G.-B. and A.B.C., the company, with two "second-round" kinemas, could not obtain the films which were "box-office."

This was stated by Norman Hart, defending, in respect to a summons relating to the default of the Plaza, Dalston.

Prosecution alleged that defendants, instead of showing 15 per cent. British films, showed only 6.2 per cent.

An officer of the Board of Trade Film Dept. alleged that "box-office attractions" were available which had not been shown in this area. All of the 24 films referred to were marked eight or over by the C.E.A.

When it was suggested that the case should be adjourned because it would take some time, Mr. Hart said he would raise the defence that the company showed as many British films as they could obtain without showing any film which would not be financially successful.

The case was adjourned until November 21.

Breach of Sunday Employment Rules

At Bristol Police Court, Gaumont-British were summoned on five charges relating to the Sunday duty of employees, half-day holidays, and record for assistants in the theatre café.

For the defendants it was pleaded that the employees in question were part-time and the offence was a technical one.

Fines were imposed to a total of £3 15s., with £1 2s. 6d. costs.

Three other summonses were dismissed.

Shop Hours for Kinema Confectionery and Cigarette Sales?

C. SHAPEERO, of Beeston, Notts, opposed a shop-closing hours resolution which urged that the sale of confectionery and tobacco in places of entertainment should cease at the same time as shops dealing in these commodities closed, when he spoke at the autumn conference of the National Chamber of Trade in London.

After opposing it, he moved an amendment seeking to delete this section from the resolution, and said that the National Chamber had always fought for derestricting trade, whereas in this part of the resolution they were seeking to restrict it.

"Places of entertainment only make a small profit from the sale of tobacco and confectionery," he said, and was immediately greeted with cries of "Nonsense!" from the delegates. When he added: "It is not a big point so far as their trade is concerned," there were shouts of "It is!" from all parts of the hall.

"The only reason they sold tobacco and sweets is for the benefit and comfort and recreation of their patrons," he concluded.

Mr. Shapeero's amendment was lost, and the resolution was carried.

"G.W.T.W." 3,000th Screening

A gala performance of "Gone With the Wind," to celebrate its 3,000th presentation in the West End, was held at the Empire, Leicester Square, on Wednesday. Among the Trade personalities present was Vivien Leigh, who, as Scarlett O'Hara, was one of the stars of the Selznick M-G-M picture.

SHARE MARKET REMAINS QUIET

By V. J. BURTT, "Kine."

City Editor

THERE was no decided trend among kinema and film equities during the past week. The best that can be said is that there were some "cheap" buyers of preference shares and debentures, these being attracted by the higher yields now available.

In this connection, P.C.T. 10 per cent. cumulative preference rose 1s. to 28s. 6d., Odeon 4½ per cent. pref. were 9d. up at 21s., Odeon Associated 4¼ per cent. pref. were also 9d. better at 19s. 6d.

Among the debentures, Odeon Associated 3¼ per cent. were £1 higher at £90, Odeon Properties 3½ per cent. £3 at £93, and Odeon Properties 4 per cent. £2 up at £94. British Lion Studio 5 per cent. notes gained £1 at £89.

Of the equities, Gaumonts improved 6d. to 17s. 9d., but Capital and Provincial fell 6d. to 11s. 6d., Humphries 1s. 3d. to 42s. 6d., Moss 1s. to 34s.

Universal Profits Down to $2,470,000

Universal Pictures profits for 39 weeks ended August, was $2,470,000, as compared to $3,206,000 the corresponding period last year, cables the KINE.'s New York correspondent.

SHARE MARKET

	Latest.	Change.
African Theatres Ord. ...	£7	—
Assoc. Brit. Corpn. 5/- Ord.	18/-	—
" 6% Pref.	24/6	—
" 4½% Pre. Pf. ..	21/9	— -/3
A.P.P.H. Ord.	30/-	—
Brit. & Amer. Film Press, Ltd. (1/-)	1/3	+ -/1½
Brit. & Dom. Films (12/-)	16/-	—
" 5½% Pref.	20/6	—
Brit. Lion 7½% Pref. (10/-)	12/6	— -/6
" Ord.	5/1½	— -/1½
Brit. Lion Studios Ord. ..	5/-	—
" 6% Pref.	20/7½	— -/1½
" 5% Notes	£89	+ £1
" 4% Debs.	£92	—
Capital Prov. News (5/-)	11/6	— -/6
Cine Television " B " Ord.	2/6	—
Dufay-Cromex Ord. (2/-)	3/3	—
Gaumont British Ord. (10/-)	17/9	+ -/6
" " A " Ord. (5/-) ..	8/6	—
" 5½% 1st Pref. ..	22/-	— -/3
" 3½% Debs.	£100	—
General Theatres Prefd. (6/8)	18/9	—
" 3½% Debs. ..	£93	— £1
Granada Theatres 1st Pref.	17/9	— -/3
Humphries, G., Co. (5/-)..	42/6	— 1/3
Kinemas Ord. (5/-) ..	10/3	+ -/3
Mde. Tussaud Def. (1/-)..	4/9	+ -/3
" Prefd. Ord. ..	24/-	—
Moss Empires Ord.	34/-	— 1/-
" Cum. Pref.	21/6	—
" 3½% Deb.	£93	— £1
Odeon Ass. 4½% Pref. ..	19/6	+ -/9
" 3½% Debs.	£90	+ £1
Odeon Props. 4½% Pref. ..	21/-	+ -/9
" 3½% Debs. ..	£93	+ £3
" 4% Debs.	£94	+ £2
Odeon Theatres Ord. (5/-)	33/9	—
" 6% Pref.	25/6	+ -/3
P.C.T. 10% Cum. Pref. ..	28/6	+ 1/-
" 7½% " A " Pref. ..	26/6	+ -/3
" 7½% " B " Pref. ..	25/6	—
" Construction 7% Pref.	25/-	—
Scophony (5/-)	5/-	—
Stoll Theatres Corpn. (16/-)	12/6	—
Twentieth Cent. Ord. (5/-)	2/6	—
" 6% Pref. (10/-) ..	7/6	—
United Entertainments Ord. (5/-)	8/-	—

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Devil Thumbs a Ride, The (RKO-Radio)—U.S.	**63 min. (A)**	Lawrence Tierney, Ted North, Nan Leslie.	Exuberant hit-and-run crime melodrama. Cast virile and versatile, action fast and thrills spectacular.	**Reliable** pocket "thick-ear" (NC).
Dick Tracy vs. Cueball ... (RKO-Radio)—U.S.	**62 min. (A)**	Morgan Conway, ... Anne Jeffreys, Lyle Latell.	Pint-size comedy thriller, the latest of the Dick Tracy series. Uneven; thrills laughable rather than lurid.	**Poor** (NC).
***End of the River, The ... (G.F.D.)—British.**	**83 min. (A)**	Sabu, ... Bibi Ferreira, Esmond Knight.	Sordid romantic melodrama set alongside the Amazon. Atmosphere and detail good, but story vague and unnecessarily brutal.	**Doubtful** booking (NC).
High Conquest ... ... (Pathe)—U.S.	**79 min. (A)**	Anna Lee, ... Gilbert Roland, Warren Douglas.	Spectacular sex melodrama with authentic Alpine settings. Triangle story conventional, but backgrounds superb and thrills authentic.	**Impressive** regional offering (NC).
***Journey Ahead ... (International)—British.**	**63 min. (U)**	Ruth Haven, ... John Steven, Howard Douglas.	Unpretentious yet picturesquely mounted adventure melodrama. Story both exciting and friendly, acting adequate and climax effective.	**Acceptable** quota support (CC).
Key Witness ... ... (Columbia)—U.S.	**66 min. (A)**	John Beal, ... Trudy Marshall, Jimmy Lloyd.	Fabulous thumbnail romantic comedy melodrama. Plot unconvincing, but teamwork energetic and surface action moderately entertaining.	**Playable** second (C).
***Mrs. Fitzherbert ... (Pathe)—British.**	**98 min. (A)**	Joyce Howard, ... Peter Graves, Leslie Banks.	Romantic costume piece slenderly based on the tender and stormy association of the Prince Regent and Mrs. Fitzherbert. Staging lavish, but drama thin and characterisation erratic.	**Moderate** British booking (C).
Personal Column ... (United Artists)—U.S.	**102 min. (A)**	Lucille Ball, ... George Sanders, Charles Coburn.	Romantic crime melodrama, concerning an attractive American redhead, engaged by Scotland Yard to trap a homicidal maniac. Story far-fetched and atmosphere theatrical, but characterisation good and concluding sequences both amusing and exciting.	**Good** general booking (NC).
***Power in the Land, A ... (G. F.D.)—British.**	**34 min. (U)**	—— ...	Cameo documentary, dealing with electricity. Treatment intelligent and showmanlike.	**Good** general fill-up (CC).
Vivere in Pace ... ... (G.C.T.)—Italian.	**90 min. (—)**	Aldo Fabrizi, ... Gar Moore, Mirella Monti.	Very human story of a small community in the Italian mountains caught in the backwash of the war. Excellent acting and production.	**Excellent** booking for advanced halls (NC).
***Woman in the Hall, The (G.F.D.)—British.**	**91 min. (A)**	Ursula Jeans, ... Jean Simmons, Cecil Parker.	Crime-cum-domestic melodrama adapted from G. B. Stern's popular novel. Gist a trifle vague, but by-play intriguing, teamwork good and feminine appeal obvious.	**Unusual** and provocative British "programmer" (C).

REISSUES

***Catharine the Great ... (British Lion)—British.**	**85 min. (A)**	Douglas Fairbanks, Jnr. Elisabeth Bergner, Flora Robson.	Historical drama and romance with splendid acting by stars. Reviewed in "Kine." January 18, 1934.	**Excellent** revival for first-class halls (NC).
***Elephant Boy ... ... (British Lion)—British.**	**80 min. (U)**	Sabu, ... Walter Hudd, Alan Jeayes.	Faithful and artistic adaptation of a story by Rudyard Kipling. "Kine." review, February 11, 1937.	**Good** general booking for family halls (CC).
Her First Romance ... (Monarch Films)—U.S.	**78 min. (U)**	Edith Fellowes, ... Wilbur Evans, Alan Ladd.	Romantic musical comedy drama. Originally, put out by Pathe, and reviewed in "Kine." issue of February 27, 1941.	**Sound** popular revival (CC).
† Jungle Book ... ... (British Lion)—U.S.	**106 min. (A)**	Sabu, ... Joseph Calleia, John Qualen.	Spectacular jungle fantasy in Technicolor. Story purposeful and exciting, acting convincing and thrills big. "Kine." review, June 11, 1942.	**Excellent** novelty booking for the family (C).
Mystery of the Wentworth Castle (Monarch Films)—U.S.	**67 min. (A)**	Boris Karloff, ... Marjorie Reynolds, Grant Withers.	Murder mystery melodrama. Originally put out by Pathe and reviewed in "Kine." issue of September 19, 1940.	**Safe** reissue (C).

(CC) Excellent for Children. **(C) Suitable for Children.** **(NC) Not for Children.**

*** British Picture.** **† In Colour.**

REVIEWS—continued on page 18

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

Faithful readers of this page are well aware that Leo is essentially an internationalist, and that, if I have a bee in my bonnet—do lions ever wear bonnets, by the way?—it is the importance of Anglo-American co-operation.

* * *

I shall therefore be absolved of malice if I quote a young English friend of mine who said to me rather sadly the other day:—

* * *

"Oceans of words have been spilled, a few thousand of 'em by me, about the British public getting tired of American films and American shows; but the biggest stage hits in London today are 'Oklahoma' and 'Annie, Get Your Gun'; and the two films doing most business are "The Best Years of Our Lives" and 'Gone with the Wind.' Makes you think, doesn't it?"

* * *

It makes me think what I always have: that the British public, like every other public which is permitted to choose for itself without dictation, wants the best entertainment, irrespective of its country of origin.

New York Says "Yes"

"GREEN DOLPHIN STREET" has been triumphantly premièred in New York. The public has welcomed with immense enthusiasm this splendid result of Anglo-American co-operation (British author and producer, Channel Island and New Zealand locales, great cast of British and American players, spectacle, photography and production such as only Culver City could give). And the press has made flattering comparisons with "MUTINY ON THE BOUNTY" and "G.W.T.W." Here you see Lana Turner and Richard Hart in the film.

Empire Guest

Scarlett O'Hara was on the screen and in the packed auditorium at the gala performance which marked the 3,000th West End performance of "GONE WITH THE WIND" in the Empire, Leicester Square, on Wednesday of this week.

At Vivien Leigh's suggestion, 80 of the "crew" who worked with her on her latest starring film, "Anna Karenina," were also my honoured guests on this occasion, as were her husband, Sir Laurence Olivier, and a number of Britain's leading film stars.

There are plenty of good British plays and films in London, and plenty of business for them.

* * *

But the narrow propagandists who try to create nationalistic and racial prejudice even in art and entertainment have failed utterly.

* * *

For my part, I give thanks to the wonderfully faithful London public who are still queueing and crowding to see "G.W.T.W." after 3,000 West End performances.

* * *

By the way, every day of the second week of its revival has been bigger than the corresponding day of the first week, which would have seemed impossible!

* * *

As Caroline Lejeune has pointed out, this is much more than a very successful film.

* * *

Having run through the invasion of the Low Countries, the fall of France, Dunkirk, and the Battle of Britain; the Greek campaign, the African campaign, and the Russian war; through Pearl Harbour and Hong-Kong and Singapore; through the invasion of Italy, the air war over Europe, and right up to the time of our own invasion, it has become a tradition, and something closely approaching a British institution, just as "Chu Chin Chow" became in the first world war—only more so.

* * *

It looks as if its sensationally successful new lease of life in the West End will survive yet one more event of national and international importance—this time a very happy one—the Royal Wedding.

* * *

Meanwhile, tribute to Vivien Leigh, who in her first important film played the longest part (I am almost sure I am right about this, but am open to correction) any actor or actress ever had on the stage or screen—

* * *

—so brilliantly, with such "infinite variety" and sincerity, that she lives in the memory of a hundred million picturegoers throughout the world, not only as the actress who created the role but as *Scarlett O'Hara* herself.

* * *

I am delighted and honoured that Miss Leigh was personally present at the unique and historic 3,000th performance of "G.W.T.W."

* * *

I wish Clark Gable had been able to be there too—and how he would have loved it!

* * *

Despite the many outstanding parts he has played in his crowded career, he is probably best remembered (up to now, at any rate) as *Fletcher Christian* in "MUTINY ON THE BOUNTY," and *Rhett Butler* in "GONE WITH THE WIND."

Reviews for Showmen: By Josh Billings

THE WOMAN IN THE HALL

General F.D. British (A). Directed by Jack Lee. Featuring Ursula Jeans, Jean Simmons and Cecil Parker. 8,317 feet. Release not fixed.

GENEROUSLY mounted crime-cum-domestic melodrama, freely adapted from G. B. Stern's popular novel. It shows how Nemesis finally creeps up on an embittered and grasping widow, who employs mean and unscrupulous methods to support herself and her sensitive daughters. "Sins of the mother" might well have been its title, even though its point is not too clear. Astonishingly good in parts, but a trifle laboured in others, it nevertheless holds the interest and, what's more, carries considerable feminine appeal. We have no hesitation in giving it the benefit of any doubts. Unusual and provocative British "programmer."

Story.—Lorna Baker, a widow with two small daughters, Jay and Mollie, supplements her meagre income by writing begging letters. When the personal approach is needed she drags Mollie along. Mollie resents these humiliating excursions and confides in the younger Jay. Lorna sometimes refers to herself as the wife of Neil Inglefield, a distant relative. By the time Neil catches up with her, Jay and Mollie are well in their 'teens. Neil meets Mollie first and falls in love with her. Meanwhile, Jay has a girl and boy romance with Toby, nephew of Mr. Walker, a shipowner, and secures a position in Walker's office. Lorna then gets to work on Sir Helmar Barnard, one of the landed gentry, and marries him without disclosing her past. Jay desires to help the poor and in all innocence forges cheques. She is arrested and brought for trial and Lorna is forced to condemn herself out of her own mouth to save her offspring.

Acting.—Ursula Jeans gives a thoroughly convincing performance as the shrewd and phoney Lorna, Jean Simmons, who, by the way, looks more like Vivien Leigh in every reel, is equal to all demands as Jay, and Cecil Parker is responsible for a delightful cameo as the big-hearted but gullible Sir Helmar. Nigel Buchanan, a newcomer, makes a promising début as Toby.

Production.—The film has a sketchy start and an inconclusive big trial scene climax, but the rest is tightly packed with clever and telling vignettes and by-play. Sound and exciting at its core, it is no small tribute to its stars and director that it holds and intrigues in spite of its failure to arrive at clear-cut conclusions. More coherent films have, oddly enough, said less. Technically, it leaves nothing to be desired.

Points of Appeal.—Unusual and intriguing story, powerful and compelling feminine interest, good characterisation, smooth dialogue, erratic yet imaginative direction and impressive cast.

HIGH CONQUEST

Pathé. American (A). Directed by Irving Allen. Featuring Anna Lee, Gilbert Roland and Warren Douglas. 7,175 feet. Release not fixed.

SPECTACULAR sex melodrama, with authentic Alpine settings. Man *versus* the Matterhorn in eight rounds, or rather reels, it is not dramatically in the same street—or is it drift?—as "The White Hell of Pitz Palu," but, although most of its triangle story is weather-beaten fiction, it successfully hides the majority of its clichés behind superb snow-covered backgrounds. Its bite is, it will be observed, in its keen mountain air rather than its story. Impressive "regional" offering.

Story.—Jeffrey Stevens, a young American, comes to Switzerland to visit the grave of his father, killed many years before while attempting to climb the Matterhorn. He falls in love with Marie Carrel, a comely Swiss girl, but has a rival in Hugo Lannier, a famous guide. Jeff's father was a member of a well-known London Alpine Club, and Jeff shocks his father's old friends by refusing to ascend the Matterhorn. The Swiss folk also think him cowardly when he fails to join a rescue party, organised to free foolhardy amateurs. Finally, Hugo goads Jeff into accompanying him to the summit and he then leaves him to his own slender resources. Marie, who, meanwhile, has been injured, learns and pleads with Hugo to save Jeff. Hugo is conveniently killed in the attempt, but Jeff reaches safety, thereby redeeming himself, and marries Marie.

Acting.—Anna Lee has a little difficulty with her accent as Marie, but Gilbert Roland and Warren Douglas are not too bad as Hugo and Jeff.

Production.—The film has neither the fertility of imagination, the exploration of character, nor the power of original drama to sustain interest for 80 minutes, but its narratory and histrionic shortcomings are fairly evenly balanced by its Alpine scenery and authentic thrills. The dovetailing of the real and studio shots is a minor technical triumph and does much to support the illusion. Incidentally, C. Aubrey Smith, cast as an aristocratic London clubman, acts as spokesman during the prologue and his name is a valuable addition to the billing.

Points of Appeal.—Time-honoured triangle tale, unusual authentic and thrilling Alpine backgrounds and neat title.

PERSONAL COLUMN

United Artists. American (A). Directed by Douglas Sirk. Featuring Lucille Ball, George Sanders and Charles Coburn. 9,249 feet. Release not fixed.

ROMANTIC crime melodrama, recounting the giddy and spine-chilling experiences of a pert, self-possessed American redhead engaged by Scotland Yard to trap a homicidal maniac. There never was an England, or rather London, quite like that in which its "Jack-the-Ripper-like" plot is set, but smooth acting and dialogue help to counteract its atmospheric eccentricities. Spun out and over-elaborated in its early stages, it rallies after passing the half-way mark and brings many laughs and chills to its concluding chapters. A thriller with a touch of class and an imposing cast, it should have no great difficulty in meeting average box-office requirements. Good general booking.

Story.—Sandra Carpenter, a shrewd and attractive American girl employed in a London dance hall, warns her flighty friend, Lucy Barnard, against answering advertisements in the personal columns of newspapers. Lucy refuses to heed and, after making a blind date, completely disappears. Inspector Temple interviews Sandra and persuades her to work with the Yard. Her job is to reply to and follow up all likely advertisements. The killer always makes a point of informing the Yard before pouncing on his victims, and his warnings are written in verse, the metre of which suggests that he is an admirer of the brilliant but sombre French poet, Baudelaire. This is the Yard's only clue. A crazy artist is the first suspect, and the second is Doctor Moryani, a gentleman engaged in white slave traffic, but they are soon dismissed. During her investigations, Sandra meets and falls in love with Robert Fleming, a wealthy night club owner. His business partner is Julian Wilde, a quiet, unassuming fellow, completely lacking in sex appeal. A casualty of frustration, he is the secret killer, but he very nearly succeeds in pinning his odious crimes on Robert and liquidating Sandra before he is spectacularly brought to book.

Acting.—Lucille Ball is the life and soul of the homicidal party as Sandra, but George Sanders, Charles Coburn and Cedric Hardwicke are by no means back numbers as Robert, Temple and Wilde. The only superfluous member of the cast is Boris Karloff, slighted in the "red herring" role of an eccentric artist.

Production.—The film is quite effective in a theatrical sort of way, but there is one long and tedious hold-up in the first half, where Boris Karloff, "hamming" unblushingly as the crazy artist, is used to test the courage of the heroine and, unwittingly, the patience of the audience. Happily the delay does not throw the film completely off balance and it soon regains its grip. The rest is amusing and chilly macabre. Not the least of the film's attributes is Lucille Ball's vital and intriguing performance. Others are its sly yet engaging intellectual strain and the impeccable diction of its practically all-English supporting players. With all its faults, it's polished hokum. The box-office strength of its cast has already been referred to.

Points of Appeal.—Over-long, but unusual and exciting plot, good characterisation, colourful though not entirely convincing London backgrounds, obvious feminine angle, surprise and showmanlike denouement, catchy title and established stars.

KEY WITNESS

Columbia. American (A). Directed by D. Ross Lederman. Featuring John Beal, Trudy Marshall and Jimmy Lloyd. 5,990 feet. Release not fixed.

FABULOUS thumbnail romantic comedy melodrama, ending, as all pulp fiction does, in a blaze of phoney sunshine. It records the amazing exploits of a shy inventor who, contrary to all the rules, finally does himself proud by running away from trouble. The cast, backed up by sound production qualities, works conscientiously and manages to put an occasional kick into the bizarre fairy story. Playable "second" for the suburban and industrial ninepennies.

Story.—Milton Higby, a struggling architect, invents a number of clever gadgets, but fails to cash in. While his wife, Martha, is away he goes to the races with an old friend, Larry Summers. He wins a big sum and throws a party for Larry and Sally and Marge, Larry's girl friend. After the binge, Sally's estranged husband returns and shoots her dead. Fearing that he will be accused of the crime, Milton runs away and switches identities with a hobo, killed in an accident. The hobo turns out to be the long-lost son of John Ballin, a wealthy industrialist, and Milton finds himself on a second murder count. Things look black for a time, but Milton finally succeeds in clearing himself. He ends up by selling his inventions and, believe it or not, becoming Ballin's adopted son.

Acting.—John Beal has his moments as the chequered Milton; Trudy Marshall, Jimmy Lloyd and Charles Trowbridge seldom miss a trick in direct support.

Production.—The story told by the picture is absolute bunkum, but it gets around, and its wide, if extravagant, asides and happy ending preserve mass appeal. The cast could hardly do more and there is nothing wrong with the staging.

Points of Appeal.—Brisk surface action and convenient footage.

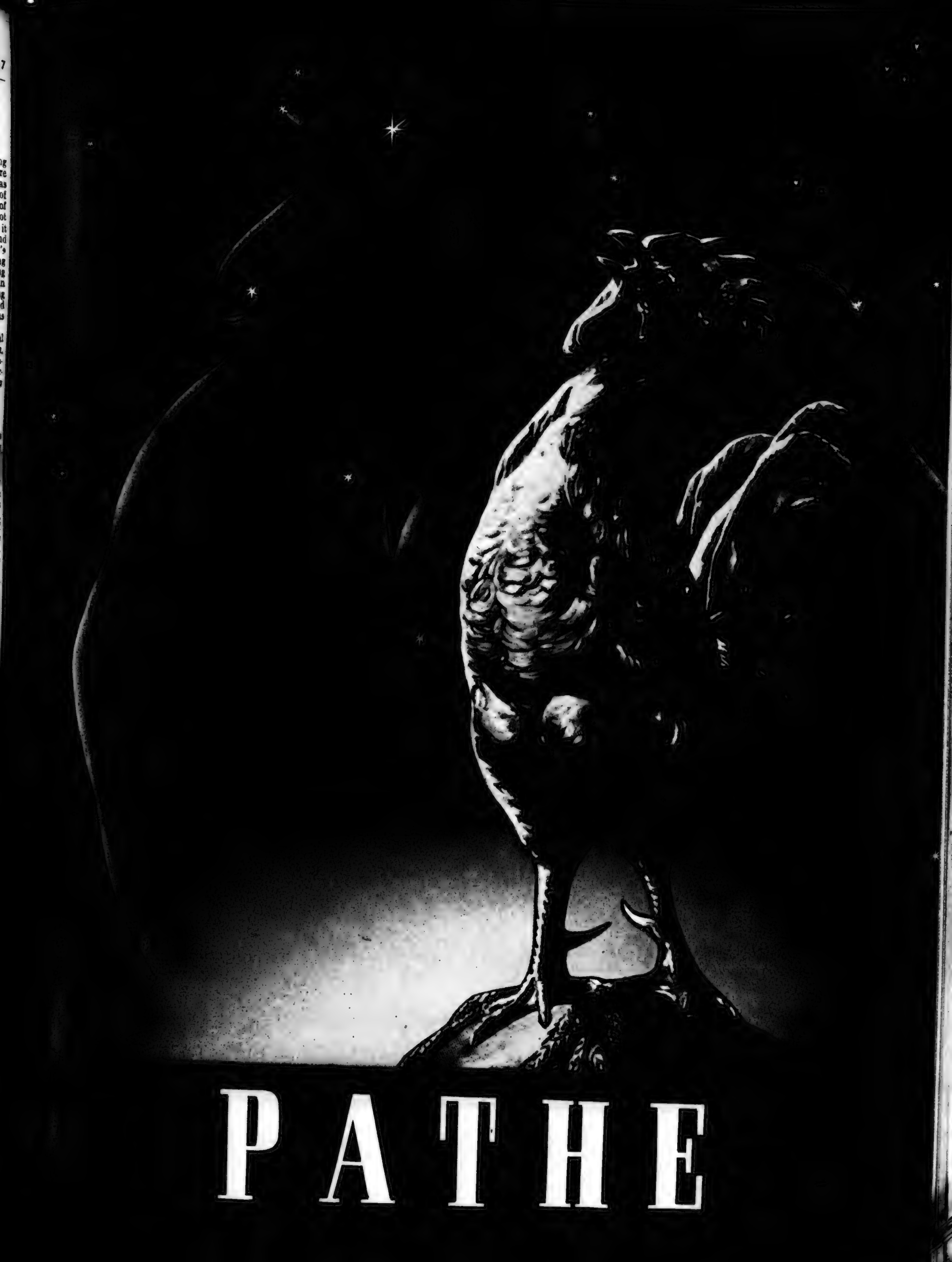
JOURNEY AHEAD

International. British (U). Directed by Peter Mills. Featuring Ruth Haven, John Steven and Howard Douglas. 5,772 feet. Release not fixed.

UNPRETENTIOUS yet picturesquely mounted adventure melodrama. It concerns a nerve-wracked young war widow who finds romance while convalescing on the Cornish coast, but fears for a time that her "intended" is a smuggler. A conscientious and workmanlike job, it succeeds, in spite of occasional stiffness, in combining suspense with feminine appeal. Sound "quota" support.

Story.—Ann Franklin, a nervy young war widow, is sent to recuperate at Trevethick, a small Cornish fishing village. She boards with

REVIEWS—continued on page 28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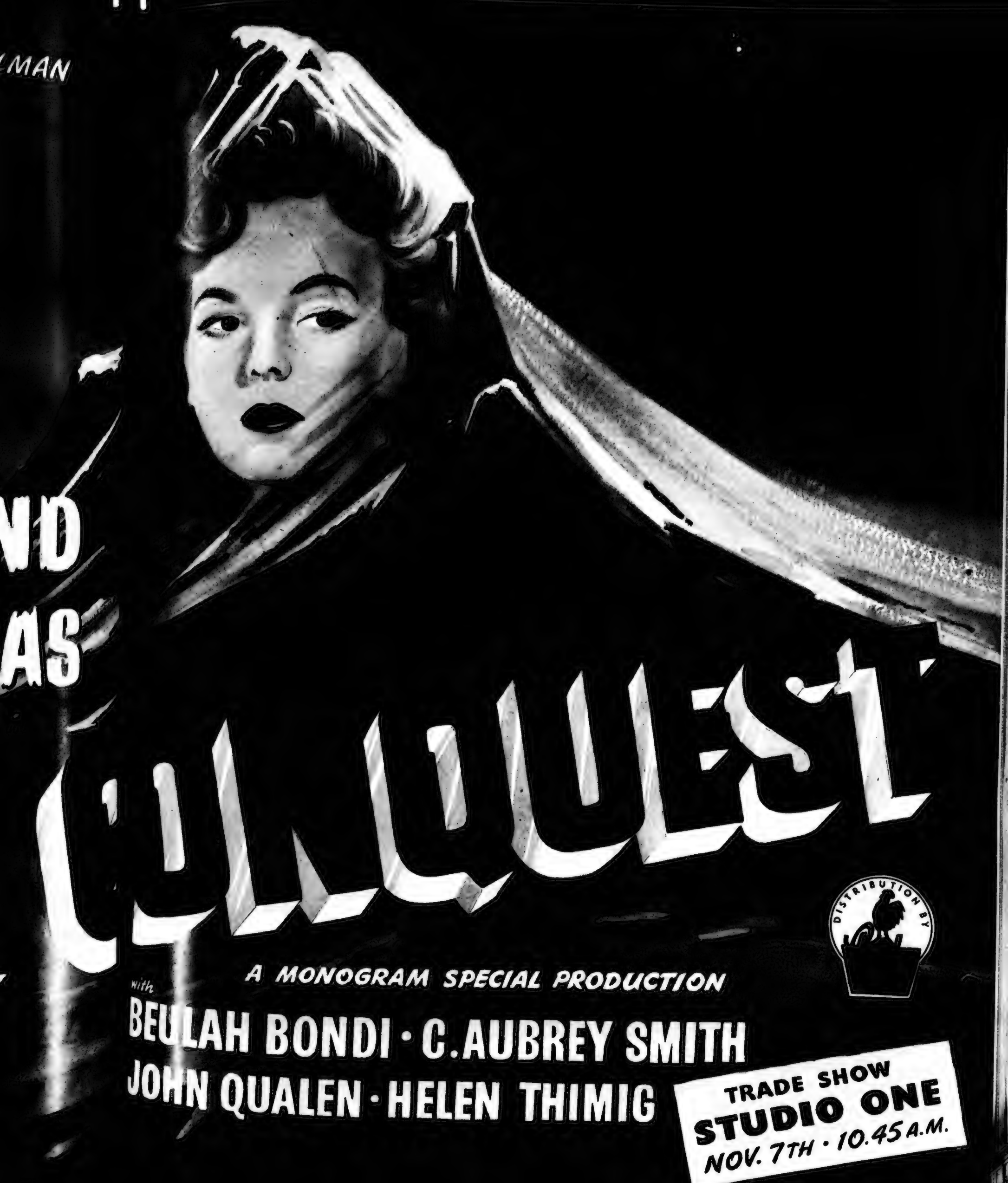
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(AS MICHAEL SHAYNE)
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GAVIN GORDON • CHARLES QUIGLEY
DOUGLAS FOWLEY • Screenplay by Fred Myton
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JAN FORD • JAMES CARDWELL
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A PRC PICTURE

PRODUCER — **BEN STOLOFF** • DIRECTED BY — **CRANE WILBUR**

G.-B. THEATRE: NOV. 6 at 2.30

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REVIEWS—*continued from page 18*

Mrs. Deacon, a middle-aged widow. The other guests are Mike and Adam Baxter, brothers. They spend their time in a boat belonging to Mrs. Deacon's late husband. Mike and Ann eventually fall in love, but Ann has an uneasy feeling that both Mike and Adam are smugglers. Her fears increase when the local Customs officer starts nosing around, but in the end, Mike and Adam turn out to be secret Government agents. The good news completes Ann's recovery and she and Mike make for the altar at the fadeout.

Acting.—Ruth Haven is an engaging and appealing, though slightly "refeened," Ann, and John Stevens, also a little "tony," is adequate as Mike. The support is sound.

Production. — The staging is obviously authentic and it is the impressive scenery as much as its modern swashbuckling that keeps the film's end up. A modest diamond in the rough, it should prove acceptable to the majority of picturegoers.

Points of Appeal.—Thrills, good scenery, slight feminine angle and quota ticket.

THE END OF THE RIVER

General F.D. British (A). Directed by Derek Twist. Featuring Sabu, Bibi Ferreira and Esmond Knight. 7,448 feet. Release not fixed.

DRAB romantic melodrama, meandering alongside the mighty Amazon. It is an interminable record of evidence given at the murder trial of a young Indian who, through no fault of his own, found himself at loggerheads with our so-called modern civilisation. It was made by The Archers, but once again the old error of putting atmosphere before plot has been repeated. We found it hard to follow and even harder to believe. Its one chance is that vague new public the highbrows keep shouting about. Doubtful booking.

Story.—Manoel, an Arekuna Indian boy, stands in the dock of the Federal Court in Belem do Para, charged with the murder of a stevedore. He is strenuously defended, and the story of his life marriage and arrest is slowly pieced together from evidence given by himself and various witnesses. Driven from his tribe by an evil chieftain, he becomes friendly with a tough gold prospector, crosses swords with a brutal Brazilian colonel and a vicious camp boss, suffering from beri-beri, joins the Brotherhood of Maritime Workers, is arrested for taking part in a political revolt, and finally comes to blows with a tough stevedore and, unluckily, kills him. Manoel is eventually acquitted, and once freed he and Teresa, his wife, gallop back to the wilds of the Amazon. And who can blame 'em!

Acting.—Sabu acts naturally and looks the part as Manoel, and Bibi Ferreira shows promise as Teresa, but the supporting cast, headed by Esmond Knight, Robert Douglas and Raymond Lovell, strive a little too hard to acquire local colour.

Production.—The picture unfolds in a series of sordid flashbacks and retrospective presentation makes its involved, scenically overloaded tale all the more difficult to follow. For a time its finely photographed vistas and panoramas thrill, but after that all attempts to wade through its grisly detail and interpret its message become an unutterable bore. It's entirely lacking in feminine appeal and the rudiments of popular entertainment. It's a case of the nuts going to Brazil.

Points of Appeal.—Settings and quota ticket.

DICK TRACY v. CUEBALL

RKO-Radio. American (A). Directed by Gordon M. Douglas. Featuring Morgan Conway, Anne Jeffreys and Lyle Latell. 5,628 feet. Release not fixed.

PINT-SIZE comedy thriller, pointing out the part played by a famous sleuth in the break-up of a mob of jewel-thieves. It's the latest of the Dick Tracy series and it should be the last. The central character takes six reels to apprehend the clumsiest strangler in crime fiction, thereby indicating that the time for his retirement is long overdue. Potted, or rather potty, serial, it's hardly worth a second thought. Poor

Story.—When a jewel importer is found strangled and robbed, Dick Tracy, an ace police detective, is called in. Cueball, a bald-headed strangler, employed by Percival Priceless, owner of an antique shop, Simon Little, a diamond merchant, and Mona Clyde, principals of a dangerous smuggling ring, are the culprits, but Cueball is a little difficult to work with and starts knocking off his associates. However, Tracy eventually creeps up on him and he is run down by an express train while trying to escape. Pat, Tracy's girl friend, baits the trap.

Acting.—Morgan Conway is a colourless Tracy, Dick Wessel is given much more rope than he deserves as Cueball, and Ian Keith is just a bore in the comedy rôle of an old Shakespearean actor.

Production.—The picture has a high death-rate, but it is all so crude that that which is intended to thrill more often than not invites derisive laughter. It's an insult to grown-ups. The "A" certificate deprives it of the patronage of kids, and that, so to speak, leaves it suspended in mid-air.

Points of Appeal.—Title and footage.

A POWER IN THE LAND

General F.D. British (U). Directed by Terry Bishop. 3,200 feet. Release not fixed.

CAMEO documentary, dealing with electricity. Made by World Wide Pictures, it clearly shows the all-important part played by electricity in industry, shipping, medicine, science, armaments, domesticity and in the lighter fields of entertainment. It is obviously a labour of love, but, although a little propaganda creeps into the finale—it fades out with a reminder of the debt all users of electricity owe to the skilled electrician—and it is rather on the long side, it neatly avoids the technicalities of the textbook and the florid phrases of the pamphlet. At once interesting, authoritative and, within its limits, showmanlike, it's acceptable "home science." Good general fill-up, and features quota at that.

Production.—The picture opens on a mild domestic scene and then switches to the records office of the headquarters of the Electrical Trades Union. Files are examined, cards are picked out at random and the jobs of various members, both male and female, form an intelligent cross-section of the whole electrical industry. Scientists and inventors are introduced in the concluding chapters and information is freely given on splitting the atom. Its subject normally interests men and boys more than women and girls, but the human side has been sufficiently well stressed to give it universal appeal. The commentary is good and the camera work efficient. Incidentally, its trade union angle, properly exploited, can be turned to profitable account.

Points of Appeal.—Subject, treatment and quota ticket.

VIVERE IN PACE

G.C.T. (Distributors), Ltd. Italian. Directed by Luiga Zampa. Featuring Aldo Fabrizi, Gar Moore and Mirella Monti. 8,200 feet. Release not fixed.

BASED on fact, this story of a peaceful little Italian village caught in the backwash of the war, is full of humanity and is excellently characterised. It is on the level of that notable film, "Open City," which won the Grand International Prize—and deserved it.

It demonstrates that Italian films are gaining a very prominent place in the best of film production. A fault is the sub-titling, which is very untidy and not explanatory enough for those who have no Italian. This, it is understood, is being remedied. Incidentally the censor refused to grant a certificate because one scene shows a middle-aged couple in bed awakened by queer noises in the house. It's a vital scene, and why it should be objected to only the censor knows. Undoubtedly an outstanding picture.

Story.—Uncle Tigna lives in a small village in the mountains in Italy with his wife, his niece Silvia, her little brother Carlo. The war passes them by and leaves in their midst only one German corporal to guard a small depot, and the local Fascist Party leader. Uncle Tigna is harbouring an Italian deserter who is in love with Silvia, and later hides an American journalist and an American negro soldier who have escaped from a prison camp. The negro gets drunk one night, and to save him from the German corporal they make the corporal drunk as well. The pair fraternise, paint the village red, and everyone thinks the war is over.

The negro rides drunkenly away on a horse, and awakening from his stupor the corporal is called to headquarters. Fearing they will be shot and their houses burned, the villagers take to the mountains and, with the exception of Uncle Tigna, are saved by the arrival of American troops.

Acting.—Uncle Tigna, as portrayed by Aldo Fabrizi, is a lovable figure. His sense of humour colours his perfect characterisation. Gar Moore is good as the American journalist who falls in love with Silvia, but decides in the end not to return. Silvia is delicately and wholly delightfully ingenuous, a really charming performance. John Kitzmillen is excellent as the negro, and all other characters are played with complete naturalness.

Production.—This is not a fictional story. It actually happened, and the village is the place where it happened. No praise is too high for the production and the direction. There are no melodramatics, no flights of patriotic fervour, just the presentation of a set of typical villagers finding themselves in a predicament which might well have cost them all their lives. Their separate reactions to the situations are finely delineated. The doctor who is anti-Fascist; the Fascist leader who keeps on trying to convince himself that the Germans will win; Uncle Tigna, who only wishes to be allowed to live in peace; his wife, whose tongue is sharper than her wits, and so on.

Points of Appeal.—Brilliant acting and production, moving and strongly human story, humour and romance of the people in small Italian village during the war.

THE DEVIL THUMBS A RIDE

RKO-Radio. American (A). Directed by Felix Feist. Featuring Lawrence Tierney, Ted North and Nan Leslie. 5,606 feet. Release not fixed.

EXUBERANT "hit-and-run" crime melodrama. It describes the trouble an easy-going salesman gets into when he good-naturedly allows a stranger to thumb a ride. It all takes place in a country unhampered by petrol restrictions, and its many hectic motor chases artfully mellow its somewhat lurid roughstuff. A good starter and a roaring finisher, it should keep the crowd on the *qui vive*. Reliable pocket "thick-ear."

Story.—Steve Morgan, a vicious crook, wanted for murder, stops Jim Ferguson, a young travelling salesman, and asks for a ride. When they pull up for petrol, Steve tumbles Carol Deming and Agnes Smith, a couple of hitch-hikers, aboard. Jack, the petrol-station attendant, recognises Steve, and as soon as they leave he informs the police. Police-officer Owens throws a cordon round the district, but Steve tells Jim the tale and persuades him to park at the lonely country seat of an old friend. Meanwhile, Diane, Jim's wife, becomes anxious and starts out after her husband. While in hiding, Steve and Jim quarrel. Carol sides with Jim and Agnes with Steve. Later, Steve kills Carol, but the police eventually overtake him and he and Agnes die in the final foray.

Acting.—Lawrence Tierney makes a convincing gangster as Steve, Ted North is a likeable Jim, and Nan Leslie, Betty Lawford and Marian Carr contrast effectively.

Production.—The film doesn't tell a particularly pretty story, but the domestic by-play is quite human and its breathless chases are

REVIEWS—continued on page 29

expertly timed. Its popular trimmings and spectacular surface action will see it safely through. No more could be squeezed into its accommodating footage.

Points of Appeal.—Punch, intriguing title and good cast.

MRS. FITZHERBERT

Pathé. British (A). Directed by Montgomery Tully. Featuring Joyce Howard, Peter Graves and Leslie Banks. 8,909 feet. Release not fixed.

ROMANTIC costume piece, slenderly based on the tender and stormy association of the Prince Regent, later George IV of England, and Catholic Mrs. Fitzherbert. The moral of the tale is apparently, "put not your trust in princes," but in order to make its point it frequently departs from fact. The colouring matter, or, to be more exact, whitewashing, could be more easily excused if it strengthened the film's drama. At best, it is little more than an elegant charade. Moderate British booking.

Story.—During the Gordon Riots, the Prince Regent and Maria Fitzherbert, a Catholic widow, meet and fall in love. The Prince, although shiftless and improvident, wants to marry Maria, but is reminded of The Royal Marriage Act. He attempts suicide, Maria saves his life and, on his recovery, the two marry secretly. They are happy for a time, but the Prince's debts eventually cause awkward questions to be asked in Parliament. Assailed by Parliament, his mother, Queen Charlotte, and his father, George III, he finally weakens and renounces Maria. His shame causes him to take violently to drink, but he, nevertheless, bows to the will of his father and marries Princess Caroline of Brunswick. Incidentally, Mrs. Fitzherbert tells her story to the very patient Duke of Wellington in her old age.

Acting.—Peter Graves' good looks and easy manner partly cloak his limited acting range, but, even so, he shapes more like a musical comedy hero than the real Prince Regent. Joyce Howard suggests the mouse rather than the cat as Mrs. Fitzherbert, but two sterling character cameos come from Frederick Valk as George III, and Lily Kann as Queen Charlotte. The rest are, with few exceptions, stagey.

Production.—According to history, the Prince Regent was both dissolute and extravagant. Neither was Mrs. Fitzherbert's conduct beyond reproach, but, for the most part, the film casts a "Cinderella"-like gleam on the couple's hectic associations. Towards the finish, truth begins to assert itself, but it fails to stiffen the film's anæmic tale. All the time we expected the principal characters to burst into song and operetta without music is pretty tame stuff. Sumptuous settings and lavish costumes are easily its most conspicuous attributes.

Points of Appeal.—Title possibilities, staging and quota ticket.

Reissues

JUNGLE BOOK

British Lion. American (A). Photographed in Technicolor. Directed by Zoltan Korda. Featuring Sabu, Joseph Calleia and John Qualen. 9,594 feet. Release not fixed.

SPECTACULAR jungle fantasy, suggested by Rudyard Kipling's classic, telling of Mowgli, a native boy, who wanders into the Indian jungle as a child and is brought up by wolves. He makes friends with other wild animals, but his mortal enemy is Shere Khan, a tiger. When a youth, he finds his way back to the village of his birth and learns the ways of man only to discover that sophistication is an insurmountable barrier to happiness. The climax is reached when Mowgli returns to the jungle with an Indian girl and discovers a deserted city rich in gold. With the help of his animal friends, Mowgli kills Shere Khan, together with his evil enemies from civilisation. It was reviewed in KINE., June 11, 1942, as a magnificent pantomime and superb thriller in one.

Points of Appeal.—Unusual, exciting and significant story, big animal thrills, Technicolor photography, title and star values.

CATHARINE THE GREAT

British Lion. British (A). Directed by Paul Czinner. Featuring Douglas Fairbanks, jnr., Elisabeth Bergner and Flora Robson. 8,650 feet. Release not fixed.

HISTORICAL romantic drama centring upon the intrigue and decadence of the Czarist court. Elisabeth, Empress of all the Russias, has decided that her nephew, the Grand Duke Peter, is to marry Catharine, the daughter of the Princess Anhalt-Zerbst. Peter, mentally unbalanced, regards women merely from the point of view of sex, and, after refusing, finally consents to the marriage. The death of the Empress gives him the throne, but lack of responsibility leads to his assassination. Although it has an "A" certificate, there is nothing to offend the most susceptible. The sex element has been treated carefully and is in its proper perspective. Reviewed in KINE., January 18, 1934, it was described as a certain booking for high-class halls.

Points of Appeal.—Fine all-round acting, beautiful presentation, obvious box-office angles.

HER FIRST ROMANCE

Monarch Films. American (U). Directed by Edward Dmytryk. Featuring Edith Fellowes, Wilbur Evans and Alan Ladd. 7,060 feet. Release not fixed.

"ROMANTIC musical comedy drama, presenting a new and ingratiating version of 'Cinderella' in a modern frame." This was our verdict when the film was originally reviewed in the KINE. issue of February 27, 1941, following its Trade show by Pathé. Since its initial screening one of its featured players, Alan Ladd, has rocketed to stardom. His fame, properly exploited, gives it a new lease of life. Sound revival.

Points of Appeal.—Popular heart interest, good singing and impressive cast.

ELEPHANT BOY

British Lion. British (U). Directed by Robert Flaherty and Zoltan Korda. Featuring Sabu, Walter Hudd and Alan Jeayes. 7,300 feet. Release not fixed.

MELODRAMA based on Rudyard Kipling's "Toomai of the Elephants," telling of the devotion between an intelligent Indian boy and his sagacious elephant. Toomai, a native boy who dreams of becoming a great hunter, is chosen to accompany a Government official on a wild elephant hunt. After his father has been killed, Toomai breaks away from the hunting party and eventually leads the official to a rendezvous of wild elephants. The KINE. review, February 11, 1937, says: "It should prove a worth-while booking proposition for better-class audiences on its colourful topography, realistic animal thrills, and author's name."

Points of Appeal.—Unusual story, beautiful photography, title and star values.

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MYSTERY OF THE WENTWORTH CASTLE

Monarch Films. American (A). Directed by William Nigh. Featuring Boris Karloff, Marjorie Reynolds and Grant Withers. 6,067 feet. Release not fixed.

MURDER mystery melodrama, originally put out by Pathé and reviewed in the KINE. issue of September 19, 1940. Good example of the popular Mr. Wong series, it not only retains its pristine punch, but at least one of its stars, Marjorie Reynolds, has grown considerably in box-office stature. She and Karloff are sound reasons for playing it a second time. Safe reissue.

Points of Appeal.—Popularity of thrillers, handy footage and obvious star values.

Shorts

Empire Film Dist.

IN OTHER WORDS. British (U). Directed by Francis Miller. 1,900 feet. Running time, 20 minutes. Release not fixed.—The purport of this British novelty short is achieved in a series of interviews with people who, although differing in professional status, share an unshakable belief in the value of Esperanto as a universal language. Commentator Frank Phillips conducts the interviews which, although workmanlike and well-presented, would have been no less convincing in half the footage. Average fill-up.

General F.D.

JAMAICA PROBLEM. This Modern Age, No. 14, Second Year. British (U). 1,773 feet. Running time, 19 minutes. Release not fixed.—The problems of the million and a quarter inhabitants of Jamaica, whose battle for economic survival is receiving considerable British aid, is dealt with in this issue. Unemployment and poor living conditions have made Jamaica an island paradise in looks and name only. In this film, which has brought more than beautiful tropical photography to the screen, the commentator has dealt fairly with a British Colonial problem, and maintains that the Jamaicans themselves must play the major part in winning their own emancipation. Very good.

General F.D.

THE BOY WHO STOPPED NIAGARA. Canadian (U). Directed by Leslie MacFarlane. Featuring Norah Macfarlane and Jeffrey Martin. 2,974 feet. Release not fixed.—Children's entertainment film, made in Canada principally for boys' and girls' clubs, telling an amusing and unusual story of a youngster who is accidentally knocked out while visiting the giant power plant at Niagara with his sister and he dreams he has stopped the Falls. Naturally acted by the youngsters and well photographed, it makes the most of its fantasy and can be safely included in a programme for grown-ups. It counts, we're told, for Shorts quota, but why, in heaven's name, miss the full quota ticket for the sake of 26 ft.? Reliable British fill-up.

Piccadilly

MARINO v. MONAGHAN. British (U). Produced by M. H. Goodman and Joseph G. Frankel. 1,000 feet. Release immediate.—Exclusive pictures of the fight between Dando Marino and Rinty Monaghan for the fly-weight championship of the world, which took place at Harringay Arena. The fight lasted the scheduled 15 rounds, and the makers have chosen the few highlights which enlivened an unsatisfactory contest, and have presented them in a ten-minute condensed pictorial record. Even so, the entertainment is dull and uninspiring, but is lifted from the abyss of boredom by a satirical commentary supplied by Stewart Macpherson. Poor.

Noel Neill (third from left), Freddy Stewart, Warren Mills, Frankie Darro and June Preisser in Monogram's VACATION DAYS, a Pathe Trade show fixed for November 5, at Studio One

It's Good News from Pathe—Eight Trade Shows Starting Next Week

MOUNTAIN DRAMA HEADS GROUP

PATHE'S latest group of Trade show offerings includes melodrama, mystery, a musical, and outdoor dramas, foremost of which is "High Conquest," starring Anna Lee, Gilbert Roland and Warren Douglas, claimed to be one of the most gripping and colourful dramas produced by Monogram. It is an emotional triangle romance staged against the background of the Matterhorn.

"High Conquest," a Monogram special production, shows Warren Douglas as an American mountain climber with a fear of the Matterhorn because his father was killed on an ascent of the peak. On a visit to his parent's grave, he meets and falls in love with Anna Lee, to the consternation of Gilbert Roland, a guide. The conflict between the two men heightens when Douglas refuses to climb the Matterhorn in a night rescue which brings death to a villager.

The supporting cast includes Beulah Bondi, Sir C. Aubrey Smith and John Qualen.

Murder with Suspense

A murder with suspense is the description given to P.R.C.'s "Lady Chaser," for the audience knows the identity of the killer.

When a girl accepts an aspirin from a stranger and gives it to her wealthy uncle and he dies, the difficulty the girl has in proving her story and her innocence leads to an enthralling chain of clues, a second murder and the unmasking of a blackmailer.

In the starring rôles, Robert Lowery is the lover and a young starlet, Inez Cooper, resumes her film career as his sweetheart. Ann Savage is the woman who complicates their romance.

High-Spirited Youth

High-spirited youthful exploits and comedy are the ingredients of Monogram's "Vacation Days," which tells how the high-spirited co-eds, the Teen Agers, accompany their schoolmistress to a Western ranch and become the focal point of the schemings of the local bad man.

How one of their number is framed as a notorious baby-faced killer and narrowly escapes being lynched adds suspense as well as humour to a story which is highlighted by song numbers and the renditions of Spade Cooley and his orchestra and clarinet-playing Jerry Wald and his band.

Freddy Stewart, June Preisser, Frankie Darro, Warren Mills and Noel Neill head the cast, with Milt Kibbee as the school principal and Belle Mitchell as an amorous teacher.

Another Cisco Kid Yarn

The Cisco Kid is embroiled in an action story in Monogram's "Riding the Californian Trail." He saves a lovely senorita from making a disastrous marriage which will give her late father's estate to her uncle.

Gilbert Roland has the rôle of the Cisco Kid, with Teala Loring playing opposite. Martin Garralaga looks after the villainy, and Frank Yaconelli is responsible for the laughs.

Drama in a Lighthouse

P.R.C.'s "Lighthouse" is the story of a lighthouse keeper, his assistant, and a girl who works in a cannery on shore. When the assistant refuses to set a date for the wedding with the girl she discovers that he is a married man and, on the rebound, marries the lighthouse keeper himself.

The life and loves of the three of them in the confines of a small island provide a succession of interesting and dramatic situations.

Don Castle is the assistant, June Lang the girl whom he loves, and John Litel is the dour lighthouse keeper.

Michael Shayne, Detective

Starring Hugh Beaumont, as Michael Shayne, private detective, P.R.C.'s "Three on a Ticket" gets off to an unusual start when a "dead man" pays a visit to Shayne's office. The only clue to the visitor's identity is a luggage ticket.

From then on Shayne is at the mercy of an international gang led by a bogus F.B.I. man, and he is beaten up, all but killed, and twice knocked out by those seeking to retrieve the dead man's belongings before he solves the mystery.

Cheryl Walker has the feminine lead and the supporting cast includes Paul Bryar, Ralph Dunn, Louise Currie, Gavin Gordon, Charles Quigley and Douglas Fowley.

High-Geared Drama

"The Devil on Wheels," a P.R.C. picture, portrays to-day's "Flaming youth of the 1920's."

It is a story of a father whose new car inspires his son to become a junior speed fiend of the highways. He leaves a trail of death behind him.

Leader of the dare-devil drivers is Darryl Hickman, while Noreen Nash and James Cardwell portray the romance.

In Monogram's outdoor action story, "Border Bandits," Johnny Mack Brown and his aide, Raymond Hatton, U.S. Marshals, investigating the murder of an old man, stumble on the dead body of the sheriff and find themselves accused of his murder.

Their exploits include a jail break, plenty of hard riding by Brown and his horse, Rebel, and lots of fistic play.

WHERE AND WHEN TO SEE THEM

Lady Chaser, Tuesday, November 4, Studio One 10.45 a.m.

Riding the California Trail, Tuesday, November 4, G.-B. Theatre, 2.30 p.m.

Vacation Days, Wednesday, November 5, Studio One, 10.45 a.m.

Lighthouse, Wednesday, November 5, G.-B. Theatre, 2.30 p.m.

Three on a Ticket, Thursday, November 6, Studio One, 10.45 a.m.

Devil on Wheels, Thursday, November 6, G.-B. Theatre, 2.30 p.m.

High Conquest, Friday, November 7, Studio One, 10.45 a.m.

Border Bandits, Friday, November 7, Own Theatre, 2.30 p.m.

"RED" WARNING TO CINEMATURIANS

M.P.'s Speech at Newcastle Luncheon

ALL available places were occupied at the second luncheon of the Newcastle Cinematurians, George Turnbull presiding.

He inaugurated the custom of marking birthdays by the presentation of "buttonholes." Recipients were Ernest Jenkins (Warner's), 77 not out, and John Dawe (exhibitor), 76.

He regretted that no bouquet had been provided for John Ceverade Bell, who, on the authority of the KINE. Year Book, was born in 1784 and is, therefore, 163 years old.

"Well, I don't look it yet," said J. C. B.

Principal speaker was Alfred Edwards, outspoken M.P. for Middlesbrough, who mentioned the Hollywood Communist hunt.

"You may not be interested in Communist infiltration in Hollywood," he said, "but you will be interested in its infiltration into the trades union movement in this country.

"They hope to capture the trades union movement. That would give them control of the Labour Party. With that goes control of the Government."

In thanking the speaker for a thoughtful and forceful address, Stanley Gilsen reminded the speaker that, in all its functions, the kinema Industry was concerned to provide the mass of the people with wholesome entertainment at prices they could afford.

"We are deeply concerned, sir," he concluded, "by the dollar-film crisis, which is calculated to injure our Industry. The suggestion that entertainment tax may be increased, when the need is for a reduction, is of even greater concern. In the best interests of the nation, we hope that this will not happen."

Next luncheon: November 18. Speaker: J. C. Clark, Newcastle station director, B.B.C.

Letter to the Editors

CRICKS ON TRICKS

Michael Powell Puts Him Right

I HAVE read Howard Cricks' article in the KINE.'s recent British Studio Section, and while in general sympathy with his points (who is not?) I do not think his conclusions can be very practical if he really thinks that it is possible to transport a group of 17 people down a moving stairway for a distance of 20 yards without actually building a moving stairway.

The escalator in "A Matter of Life and Death" consisted of a number of the best trick shots that have ever been done, but they were to give it illimitable size and huge proportions. There has to be a basis for these trick shots, and so long as it is necessary to transport human beings up and down, a real moving stairway also has to be built and no trick department in the world can find any other way of doing it.

The last paragraph of Mr. Cricks' remarks about the stairway in "A Matter of Life and Death" is, in my opinion, an unjustified slur on Alfred Junge, who knows more about special effects than any of us, and who designed every angle in "A Matter of Life and Death" from first to last; and in designing them he also knew how they should be done.

MICHAEL POWELL.
Archers Film Productions, Ltd.,
Pinewood Studios,
Iver, Bucks.

Surveyor to Talk to Cinematurians

Liverpool branch, Society of Cinematurians, will hold its next luncheon meeting at Reece's Restaurant, Liverpool, on Friday, October 31, when the speaker will be G. P. Clingam, city surveyor, Liverpool.

Concurrent West End Runs for "High Conquest"

"High Conquest," the Monogram production which Pathé is co-releasing, is to be shown currently at the Gaumont, Haymarket, and Pavilion, Marble Arch, starting on Sunday, November 2.

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THE BRITISH STUDIO SCENE—A Five-Page Survey

Six Studios Out of Action—with Fourteen Sound Stages Idle

DEVELOPMENTS WHICH HAVE LED UP TO THE SLOW-DOWN

THIS is the British production industry's Black Autumn. During the current period there are six studios out of action, with fourteen idle sound stages, which make a total of 148,032 sq. ft. of shooting space— some 30,000 sq. ft. more space than the major production plant at Denham. There are many reasons—some of them very good reasons—why this space is temporarily out of commission. But the fact remains: these statistics reflect an alarming slow-down of the Industry's production drive.

That is the background to the critical position which has developed between the unions and the producers. Last week the unions, through the Film Industry Employees' Council, told the producers quite bluntly that British production is no longer an efficient proposition. They went to the House of Commons to put their complaints to Parliament, and later the Council sent a strong plea for action to Harold Wilson, President of the Board of Trade.

Rising Costs Blamed

The closing down of studio space, writes a KINE. reporter, is accepted by many production executives to be the direct result of rising costs which now make independent film production little more than a gamble.

During recent weeks the British producer has been faced with these facts:—

A five-day week for all the union men, plus more pay rates.

This, additionally, sent up studio rentals. In some cases it costs over £2,000 a week for the basic rental of an empty sound stage. This fee includes no service.

Raw materials are in short supply and expensive.

There is now an acute shortage of actors. Casting directors find it next to impossible to get together the right type of featured artists at the same time—and many actors and actresses ask for salaries which shrewd producers cannot afford.

Inefficiency—and union men can often be blamed equally with the production executive—is sending schedules into the twentieth, twenty-fifth and twenty-eighth week. An average feature picture now costs in all about £17,000-£18,000 per week to keep on the floor.

Home Box-Office Limits

One key executive told the KINE. this week: "The British box-office will bring in only £200,000 on a really good picture. Our studios this year have made no more than a dozen films which are trimmed to that margin. Most of our pictures are in the half-million mark and more—and a business man is taking a risk if he cannot turn out goods which will make a profit in his own market.

"The duty on imported films and the uncertainty of the new Films Act have brought matters to a head. The American companies are not going to make films here until they see which way the wind blows. Britain has rapidly lost what export markets she ever had for films—and no business man will gamble on a film as conditions are now. We should have seen the red light months ago. We must make more films, more quickly and more cheaply. Or we go out of business."

Some independent producers cannot obtain space at economical rates or they are finding that over-long schedules are preventing their obtaining stage facilities.

These are the KINE. statistics of the present stage shut-down:—

Teddington, ready for three months, will be opened in December. Two stages at M-G-M-British are not in use—and the whole studio was out of production for many days during the Ostrer-Wilcox switch-over.

Closed for Repairs

The three studios in the Alliance group close down for eight weeks for repairs. Bushey has been out of production for several weeks—but work is now under way.

Islington, which completed "Miranda" a fortnight ago, is officially said to be "in a state of repair." Some retakes are being made, but no films will go into production there for three weeks to a month.

Sound City has seven stages, coupled with the two stages at the Worton Hall, Isleworth, plant. Two films only are in production—"Bonnie Prince Charlie" and "The Lost Illusion." Most British producers keep three films in production on nine stages.

No blame can be attached to 20th-Fox for not having Wembley in production order; but the fact remains, it is not being used.

TABULATED SUMMARY OF THE POSITION

Studios idle:		
Half of M-G-M-British	2 stages	40,000 sq. ft.
Riverside (Alliance)	2 stages	12,675 sq. ft.
Southall (Alliance)	1 stage	7,500 sq. ft.
Teddington (Warner)	2 stages	33,795 sq. ft.
Wembley (20th-Fox)	2 stages	12,252 sq. ft.
	9 stages	106,222 sq. ft.
Studio to close shortly:		
Twickenham (Alliance)	1 stage	11,200 sq. ft.
Space idle:		
Islington (Gainsborough). Not starting again until late November. Some retakes	2 stages	10,212 sq. ft.
Sound City and Worton Hall have two films on 9 stages. "Idle space" by average set in other studios	2 stages	20,000 sq. ft. (approx.)

Total facilities out of use:
Six studios, plus two plants capable of servicing units; 14 sound stages, 148,032 sq. ft. of stage space.

By average British production standards, four films would be in production on 14 sound stages and would take about 14 weeks each to complete.

TELEVISION AND FILM-MAKING

"Television production in contrast to film production" is the subject of an address to be given by Philip H. Dorté, O.B.E., A.M.I.E.E., at a meeting of the B.K.S. Film Production Division on November 5, at 7.15 p.m., at the Gaumont-British Theatre, Film House, Wardour Street.

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BRITISH STUDIO NEWS IN PICTURES

Top left: Hugh Quennell, Vivien Leigh, star of "Anna Karenina" and Sir Alexander Korda at the opening of the Big Ben Caféteria at London Film Studios, Shepperton. Above: Rex Harrison, wearing sun glasses, rehearsing a scene with Frank Pettingell as village policeman. Underneath the microphone boom with back to camera is Joe Mankiewicz, director; seated behind him is Peggy Cummins. Roy Parkinson, first assistant director, can just be seen, with sleeves rolled up, in the doorway. Bottom left: Halt for a production conference during shooting on "Starlight Stone" at Cine Industrial Productions' Windsor Studios. Pat Matthews, producer (on left) looks on while Ron Pilgrim, director (head turned from camera), discusses a point in the script.

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THE ONLY REAL WAY TO CUT COSTS IS TO CUT TIME

Must Trim the Bulk of Our Output to the Economic Boundary of British Box-Offices

THE "Idol of Paris," the Maurice Ostrer-Premier Pictures production, at M-G-M studios, was completed two and a half weeks ahead of its 14-week schedule. In this off-the-shoulder article, Leslie Arliss, the director, tells how he achieved what must be a contemporary British studio record—and pin-points some of the troubles which are delaying, with disastrous financial results, many British picture productions to-day.

By

LESLIE ARLISS

LET'S face it: British studios now have a crisis of their own. It would have caught up with us eventually. As it is, the film tax has speeded up the process.

The fact is that if fewer films are to arrive from Hollywood, British kinemas will need at least twice the number we are at present making, but apart from this, the whole question of the relationship of production costs to the market value is rapidly becoming out of focus.

Only about one in ten "major" British films to-day costs less than £250,000—though their final screen "face-value" is far too often not more than £150,000 and sometimes less than that. To my mind, £150,000 is a sound average figure at which we should try to make as many as possible of our feature pictures—if a fair return for the capital and labour involved is to be gained.

Screen Time Values

I do not mean that there should not be more expensive films—when the subject, casting and treatment legitimately call for the spending of larger sums—but I do say that the money spent should always *show on the screen*. In far too many cases £500,000, £750,000 and million-plus budgets have resulted in a screen-value that is a pitiful fraction of the sums involved, and an entertainment value that is next to nil!

The spending of money is not the be-all and end-all of film making. Ideas, imagination, experience and, above all, *careful planning* can take the place of many a squandered pound. I feel I can speak with some authority, for none of the pictures I have made has been in the big-cost class, though happily they have all been big-class moneymakers. If I may quote just one of them, "The Wicked Lady," I think it will show how quite a modest-budget picture caught the right entertainment formula to please British and U.S. picture-goers (though not the critics!)

In the present circumstances it seems highly probable that the very existence of British films depends on our trimming the bulk of our output to the economic boundary of British box-offices. It may be that the situation will change and that American, as well as other overseas competitors, will give our films a fairer deal than they have in the past. But it's a big "if."

I am not supporting a cry for "cheap films for the masses," but I do say that if money is to be spent, let it be spent in such a way that it can be *seen* by the film-goer, with consequent box-office reactions. Nebulous and misty-sourced overheads are taking cheap features into pseudo-major class, with little relation between published cost and actual production value.

Time Saving

Now there is only one real way to cut cost; and that is to cut *Time*. There are many contributory factors which make film production an expensive business, and it follows that the quicker the stage work is completed the more economically will your picture be made. And, equally important, the more British pictures will be possible in the studio space available.

I am gratified to have completed "Idol of Paris" in two and a half weeks under its allotted schedule because had I remained on the floor for those extra two and a half weeks it would—based on the current rate of feature production—have cost something like an additional £40,000. And with not one pennyworth of additional value to be seen on the screen!

How was it done? By the plotting of every movement of every character in every scene; by the listing of every "prop," every furnishing, every aspect of production in which might be found the seeds of future delay; by a quite ruthless preparation down to the minutest detail. Everything was put on paper, every camera set-up decided upon by the aid of set-plans and models. I had firmly in my mind what the picture would look like, scene by scene, in the final cut.

Cutting Reduced

Provided with a first-rate script by R. J. Minney (producer of the picture) and Norman Lee, I spent some time shaping it to my own particular screen idiom, cutting where necessary to ensure that the picture would be the required length without any extra footage to adorn the cutting-room floor.

I persuaded Maurice Ostrer, executive producer, and R. J. Minney to let me have Tom Connochie as my right-hand man. He had worked with me on "A Man About the House" as assistant producer, and we had successfully put into practice in that picture some pre-planning ideas. In "Idol of Paris" I was determined to carry them a good deal further. I also planned to speed up production by the consistent use of a second unit. Tom took charge of it. He knew exactly how I wanted scenes to run; he never let me down.

My scheme was for Connochie to go ahead of me with the already drawn-up plans and find the snags before they could arise and cause time-wrecking delays, working out the mechanics of complicated camera angles with the aid of a viewfinder or a second unit camera crew, and some stand-ins. On one occasion he spent the best part of two days perfecting and rehearsing the working of a crane movement which I shot in a couple of hours. But without the preparation it might well have been a couple of *days*.

Another immense source of time-saving was being able to leave Connochie on sets I had finished to get inserts and any pick-up shots found necessary after a hasty rough-cut.

Working to plan does not invariably mean *sticking* to plan. One must be prepared for quick adaptation within the planned framework. This implies constant vigil and recapitulation each evening, and a daily rough-cut as the film progresses. Only in these conditions can timely adaptations be made whilst sets are still standing and costly retakes on rebuilt sets avoided.

Shilling Wise

Production costs are so high to-day that a backing out of position can account for £100 while it is being moved; an overlooked "prop," worth, perhaps, 3s. 6d., may run up a debit of £50; non-delivery of a costume is likely to cause a delay costing four or five hundred pounds. Detail planning, to avoid losses like this, is of immense secondary value.

Well, that roughly is the plan by which I was able to knock two and a half weeks off the schedule. It was achieved with no blood, a lot of sweat—and many, many laughs. It was made possible by the enthusiastic co-operation of everyone concerned in the production, from Maurice Ostrer to the most insignificant worker in the studio service departments. "Beating the schedule" became a game

Continued on page 34

BRITISH PRODUCTION PROGRESS CHART

STUDIO.	TITLE.	WEEK.	PRODUCER AND RENTER.	CUTTING STAGE.	IN PREPARATION.
BRITISH NATIONAL	"So Died a Rat"	7	British National (Pathe)	"Case of Three Weird Sisters" (Br. National: Pathe)	"Uneasy Terms" (Br. Nat.; Pathe).
BUSHEY	Nothing in production	—	———	"Crimes of Burke and Hare"	A Frank Chisnell Production.
CARLTON HILL	"Gunman Escape"	2	Condor	"Fatal Night" (Mario Zampi)	———
DENHAM	"Hamlet"	23	Two Cities (G.F.D.)	"Vice-Versa" (Two Cities: G.F.D.)	"Escape" (Pellberg for 20th-Fox).
	"One Night With You"	11	Two Cities (G.F.D.)	"So Evil My Love" (Hal Wallis: Paramount)	"Precious Bane" (Two Cities: G.F.D.).
EALING	"Saraband for Dead Lovers"	9	Ealing (G.F.D.)	"It Always Rains on Sunday" (Ealing: G.F.D.)	"Scott of the Antarctic" (on location) (Ealing: G.F.D.) "Eureka Stockade" (in Australia).
				"Against the Wind" (Ealing: G.F.D.)	"Kind Heart and Coronet" script in preparation (Ealing: G.F.D.).
HIGHBURY	"Penny and the Pownall Case"	3	Rank second feature (G.F.D.)	"To the Public Danger"	———
				"Colonel Bogey" (Rank second feature: G.F.D.)	———
ISLEWORTH	"Bonnie Prince Charlie" (with Shepperton)	—	———	———	"Bonnie Prince Charlie" is using stages as overflow from Shepperton.
ISLINGTON	Nothing in production	—	———	"Miranda" (Gainsborough: G.F.D.)	Production being set for late Nov.
				"When Bough Breaks" (Gainsborough: G.F.D.)	———
MANCHESTER	"Holiday with Pay"	5	John E. Blakely Production	———	———
MARYLEBONE	"Dick Barton"	9	Marylebone-Hammer Productions (Exclusive)	"What the Stars Foretell" (Faroe Productions: Exclusive)	"My Hands Are Clay" (Dublin Films Renter not set).
M-G-M—BRITISH	"Spring in Park Lane"	1	Herbert Wilcox (Br. Lion)	"Idol of Paris" (Premier: Warner)	Nothing set.
NETTLEFOLD	"The First Gentleman"	16	Columbia (Columbia)	———	New Paul Temple (Second week Nov.) (Butcher: Butcher).
PINEWOOD	"Oliver Twist"	13	Cineguild (G.F.D.)	———	"Blue Lagoon" (Individual: G.F.D.)
	"Red Shoes"	15	Archer (G.F.D.)	"Blanche Fury" (Cineguild: G.F.D.)	"London Belongs to Me" (Individual: G.F.D.).
					"Passionate Friends" (Cineguild G.F.D.).
	"Esther Waters" (on location)	—	Wessex (G.F.D.)	———	"Snow Goose" (Cineguild: G.F.D.). "Gay Galliard" (Cineguild: G.F.D.).
RIVERSIDE	STUDIO CLOSED	—	———	"This Was a Woman" (Hellman: 20th-Fox).	———
SHEPHERD'S BUSH	"The Calendar"	7	Gainsborough (G.F.D.)	"Good Time Girl" (Gainsborough: G.F.D.).	"Lord Byron" (Gainsborough: December start.
					"Melba" (Gainsborough: G.F.D.).
					"Trek" (Gainsborough: G.F.D.).
	"Easy Money"	7	Gainsborough (G.F.D.)	"Broken Journey" (Gainsborough: G.F.D.).	"Roses for Her Pillow" (Nov. start. Margaret Lockwood cast).
				"Snowbound" (Gainsborough: G.F.D.).	———
SHEPPERTON	"Bonnie Prince Charlie"	12	London Films (British-Lion)	"Ideal Husband" (London Films: British-Lion (Première, Nov. 13).	"The Winslow Boy" "I Will Repay."
	"The Lost Illusion"	2	Carol Reed (British-Lion)	"Anna Karenina" (London Films: British-Lion).	———
SOUTHALL	"Just William's Luck"	8	Alliance (United Artists)	"No Orchids for Miss Blandish" (Alliance:—)	———
TWICKENHAM	Studio closes this week "The Brass Monkey"	9	Alliance (United Artists)	"Daughter of Darkness" (Alliance: Paramount).	———
				"Things Happen at Night" (Alliance: Not set).	———
VIKING	"Flamingo"	7	Inspiration (Grand National)	———	———
WELWYN	"Bond Street"	15	World Screenplays (Pathe)	"Brighton Rock" (Charter: A.B.P.C.).	———
				"My Brother Jonathan" (A.B.P.C. Pathe).	
WINDSOR	"Starlight Stone"	2	Cine Industrial (Renown)	"First Rhapsody"	———

STUDIO NEWS—continued

French Singing Star Signed for New Producer Here

GEORGE GUETARY, now playing lead in "Bless the Bride," the Cochran show at the Adelphi, Strand, has been signed up for three pictures by Lauri Rogers.

Guetary has already made three films in France, his latest, "Casanova," being an outstanding success. He has three more to make. In a French national poll he was voted the most popular singer in the country. He made his debut with a well-known French stage band, Jo Bouillon's, and later became Mistinguett's leading man.

His British films, however, will not be musicals in the strict sense of the word, but will have some typical numbers for Guetary. Rogers will be producer.

Rogers has a long experience of the production side. A couple of decades ago he was making films in Italy, where he was also a prominent trade paper journalist. He was connected with the shooting in that country of "Ben Hur" for M-G-M. Subsequently, he joined B.I.P., where he worked on Novello's "Glamorous Nights," "Aren't Men Beasts" and "Let's Make a Night of It" with Buddy Rogers and June Clyde.

CALVERT'S NEXT RÔLE

Phyllis Calvert will play the title-rôle in the Daniel Mayer and Jack Hylton presentation of "Peter Pan" for the Christmas season at the Scala, Charlotte Street, London, W.1. Peter Murray Hill will play Captain Hook.

▲ *George Guetary . . . . voted the most popular singer in France*

CUTTING COSTS

Continued from page 33

—an extremely novel game—in which everyone seemed to enjoy taking part.

We need more pictures urgently—and we need good pictures. To get them we shall have to have more fully trained senior technicians, and the use—in the manner described—of a second unit provides an ideal training ground.

To-day we need more stages; but we know we shall not be able to have them for some time to come, so we must aim at the maximum use and efficiency of those we have. We cannot allow space to be held week after week by amateurs. We cannot afford to pour out money on pictures without at least an equivalent amount pouring in. It is not sensational to say the British film Industry depends on us.

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TOO MUCH POLITICS CREEPING INTO BRITISH FILM MAKING?

A Producer Sees Red and Tells How One Man—Two Men—Twenty Men and a Camera went to Film a Ploughman

The KINE. does not normally publish anonymous correspondence, except where the expression of a man's views might possibly prejudice his professional interests.

This article, written by a senior production executive, with whose emphatic views the KINE. does not necessarily identify itself, is a case in point.

The writer has executive control over some hundreds of employees and has served his whole professional career in the production end of the business.

He is convinced that the spirit in the studios is very far from what it was. He may be right. He may be wrong. It is at least certain that he is not the only man deeply concerned by the slackening tempo of production.

GOVERNMENTS rise and fall. Politicians rave and rant. But the show business must go on, a necessary part of modern civilisation, giving the people a momentary escape from the gloomy problems of this atomic age. The wise exhibitor has soft-pedalled politics as a matter of principle, feeling that his audience has not paid its entrance fee (and tax) to receive a dose of political pills, however sugary the coating.

Left-Wing Fanatics

Time marches on, however. Many members of this Industry will be aware of the noisy brayings of extreme Left-wing fanatics in their midst; others will have gathered that something unpleasant is going on, from clear indications in the columns of this journal. For instance, in the KINE. dated October 9 there were reports of:—

(*a*) "The Truth about the Documentaries" (and their heavy Left-wing bias).

(*b*) Sir Stafford Cripps' not-so-very-veiled threats that documentaries *must* be supported by exhibitors.

(*c*) An off-the-set conversation between disgruntled members of a leading film production unit.

And in the issue dated October 16 comment was made in "Long Shots" as follows:—

(*d*) "A man told me last week that he wanted to send a cameraman to take a silent shot of a ploughman cutting a furrow. In the old days it would have been one man, one camera and one day.

"Under the new agreement it takes four men. This sort of thing goes on all the while."

It Took Nine Men

I will first comment upon item (*d*), in which a most amusing understatement is made. That simple shot, which, I agree, was frequently obtained by a single cameraman, now requires no fewer than *NINE* men, not four! Here is the list: Lighting cameraman, camera operator, focus puller, number board boy, camera "grips," electrician (for carrying the battery and switching on the camera motor), assistant director, two car drivers.

The above list, however, is for a shot of the most simple kind. If reflectors are required, two more electricians will have to go, and if stage properties are required, or a nail has to be knocked in, or the plough to be touched up with paint, the following have to go, too: A property man, a painter, a carpenter—together with the two electricians already mentioned. And if a close-up is required, that means a make-up man. And if the "ploughman" is a landgirl, that means a hairdresser will also be wanted. That's seven more; and that means a mobile canteen (with attendant), more drivers, more assistant directors—total, so far, twenty.

It is still, mind you, a simple mute shot, probably being taken by a "second unit," without the director, still man, sound crew (four men), artistes, stage hands, extra electricians, and so forth, which go to make up the unit list of no fewer than between *fifty and sixty* when something more ambitious is being attempted.

The number *may* then be justifiable. But these crazily expanded units have reached their present dimensions as a result of restrictive practices and of persistent pressure from a small section of shop stewards and trouble-makers, who, curiously enough, all seem to be of the same extreme political persuasion.

"Off-the-Set" Talk

Since the introduction of the five-day week and other concessions, there have been a great many conversations, such as those reported in item (*c*). This is a very mild version indeed of modern "off-the-set" talk, when the trouble-makers get to work. These men are invariably political types of the usual kind; either ignorant tub-thumpers or Bloomsbury arty-crafty "intelligentsia."

The former are the men usually responsible for the unofficial strikes and overtime-bans inflicted upon various individual studios: their chief theme is "down with the boss!" The latter have a more long-term view, and expand at great length upon political aims, including the nationalisation of this Industry.

Trade Unionism

I heard that at a union meeting at a studio a few days ago, one of these gentlemen tried to get a resolution passed which was on the following lines:—

"That in view of the number of films now being made in Hollywood showing Capitalism in a favourable light, this meeting urges the General Council to watch the situation, so that, if necessary, steps may be taken to prevent their exhibition."

"Muzzling" Policy

This resolution was heavily defeated (42-9), much to the surprise of the "Red" contingent.

This may seem to be an insignificant matter right now. But supposing that motion had been carried, and had been supported by members of the same union at other studios? The eventual result would be the elimination of the exhibition here of American films of anti-Communist character and the eventual muzzling of our own studios. What a victory that would be for the Kremlin! Propaganda films from the documentary boys (mentioned in item (*a*)) would then be foisted upon exhibitors, with the innocent blessing of Cripps and the enthusiastic support of politically crazed members of certain studio unions.

All these apparently unconnected reports seem to fit together in a design, the ultimate pattern of which becomes more and more obvious. In due course, all would be quiet—mesmerised, nationalised and paralysed. Amen!

Supporting the Government in every effort to overcome the present crisis is one thing; but to allow that support to be the means of giving assistance to a much more extreme point of view would be suicidal. If exhibitors value their liberty, they *must* maintain their complete freedom of action in their choice of films.

History in the Making

Cavalcanti, directing the Columbia British production THE FIRST GENTLEMAN at Nettlefold studios, tells stars Jean Pierre Aumont and Cecil Parker just how the dialogue and action should go

"Night Comes Too Soon"

The new full-length feature produced by Harold Baim for British Animated-Federated Productions is now in its final editing stages.

The film is based on a story by Lord Lytton and was adapted for filming by Pat Dixon. It features Valentine Dyall. Denis Kavanagh directed. Trade shows will take place early in December.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we give a list which covers the period August 14, 1947, to September 12, 1947. Films, the names of which appear in italics, are part of a series (or serials).

Title of Film.	Registered by.	Makers' Name.	Length (feet).	No.
BRITISH				
AUGUST 14.				
Holiday Camp.. ..	G.F.D... ..	Gainsborough Pictures.	8,786	Br./Tr. 10614
A City Speaks	,, ...	Films of Fact	6,115	Br./E. 10615
Our Club Magazine No. 23 —Tower of London.	,, ..	Wallace Prod...	925	Br./R. 10616
Our Club Magazine No. 24 —Club Visit to Airfield	,, ...	,, ...	981	Br./R. 10617
Our Club Magazine No. 25 —Football Training.	,, ...	,, ...	978	Br./R. 10618
AUGUST 15.				
This Modern Age — No. 11—Home and Beauty	,, ...	This Modern Age.	1,900	Br./R. 10619
Early One Morning ..	British Australasian Film.	Atlantis Film Prods.	3,122	Br./E. 10620
What's Yours ? ..	Grand National	Grand National	3,090	Br./E. 10621
AUGUST 19.				
Flag Steps Out.. ..	M-G-M ..	Associated Independent Producers of Great Britain.	1,721	Br./R. 10622
AUGUST 20.				
London's Nightworld	Pathe ..	Pathe ..	1,519	Br./R. 10623
New Pathe Pictorial Nos. 144/156 (Series) :—				
New Pathe Pictorial No. 154.	,, ..	,, ..	805	Br./R. 10624
New Pathe Pictorial No. 155.	,, ..	,, ..	751	Br./R. 10625
AUGUST 21.				
Jim the Penman ..	New Realm ..	Frank Edward Chisnell.	4,895	Br./E. 10638
Jassy	G.F.D... ..	Gainsborough Pictures.	9,154	Br./Tr. 10639
AUGUST 22.				
New Pathe Pictorial Nos. 144/156 (Series) :—				
New Pathe Pictorial No. 156.	Pathe ..	Pathe ..	812	Br./R. 10643
New Pathe Pictorial Nos. 157/169 (Series) :—				
New Pathe Pictorial No. 157.	,, ...	,, ..	107	Br./R. 10644
New Pathe Pictorial No. 158.	,, ..	,, ..	794	Br./R. 10645
New Pathe Pictorial No. 159.	,, ..	,, ..	742	Br./R. 10646
On the Ball	,, ..	,, ..	910	Br./R. 10647
AUGUST 26.				
And So to Work No. 2	Columbia ..	Leslie Laurence Prods.	1,326	Br./R. 10650
And So to Work No. 4	,, ..	,, ..	1,380	Br./R. 10651
On the Carpet ..	,, ..	British Foundation Pictures	1,555	Br./R. 10652
Just the Idea ..	,, ..	,, ..	1,349	Br./R. 10653
The Master of Bankdam	G.F.D... ..	Holbein Films	9,509	Br./Tr. 10654
AUGUST 30.				
New Pathe Pictorial Nos. 157/169 (Series) :—				
New Pathe Pictorial No. 160	Pathe ..	Pathe ..	737	Br./R. 10663
Servant of the People	,, ..	Oldroyds (Ad.)	3,998	Br./R. 10664
SEPTEMBER 3.				
The Hills of Donegal	Butcher's ..	Butcher's ..	7,717	Br./R. 10668
SEPTEMBER 6.				
Captain Boycott ..	G.F.D... ..	Independent Producers.	8,372	Br./Tr. 10673
Youth in Sport ..	Butcher's ..	Germain Burger	3,224	Br./E. 10674
Making the Grade ..	New Realm ..	Inspiration Pictures.	3,025	Br./E. 10675
SEPTEMBER 9.				
Little Ballerina ..	G.F.D... ..	G.B. Instructional.	5,606	Br./R. 10679
SEPTEMBER 10.				
Dover—Spring, 1947	N.S.S. Prods.	Documentary Technicians Alliance.	1,060	Br./E. 10680
This Modern Age .. No. 12—Antarctic Whalehunt	G.F.D... ..	This Modern Age.	1,680	Br./R. 10682
SEPTEMBER 11.				
Give Me a Ring ..	Paramount ..	Paul Barralet Prods.	1,500	Br./R. 10683
SEPTEMBER 12.				
October Man	G.F.D... ..	Two Cities Films	8,568	Br./Tr. 10689
Precious Little ..	British Foundation.	British Foundation.	3,100	Br./E. 10690
FOREIGN				
AUGUST 20.				
The Man from Colorado	Columbia ..	Columbia ..	9,257	F. 10626
To the Ends of the Earth	,, ..	,, ..	13,048	F. 10627
It Had to be You ..	,, ..	,, ..	9,823	F. 10628
Last of the Redskins	,, ..	,, ..	7,066	F. 10629
Lady from Shanghai ..	,, ..	,, ..	8,205	F. 10630
Blondie in the Dough	,, ..	,, ..	6,222	F. 10631
Prince of Thieves ..	,, ..	,, ..	6,328	F. 10632
Relentless	,, ..	,, ..	8,306	F. 10633
The Swordsman ..	Columbia ..	Columbia ..	7,336	F. 10634
Sweet Genevieve ..	,, ..	,, ..	6,156	F. 10635
I Love Trouble ..	,, ..	,, ..	8,586	F. 10636
Screen Snapshots No. 157	,, ..	,, ..	868	F. 10637
AUGUST 22				
Hoppy's Holiday ..	United Artists ..	Hopalong Cassidy	5,385	F. 10640
Dangerous Venture ..	,, ..	,, ..	5,361	F. 10641
Key Witness ..	Columbia ..	Columbia ..	5,990	F. 10642
AUGUST 25.				
The Hep Cat	20th Century-Fox	20th Century-Fox	581	F. 10648
Song of the Thin Man..	M-G-M	M-G-M	7,777	F. 10649
AUGUST 27.				
Something in the Wind	G.F.D.	Universal Inter.	7,995	F. 10655
The Slave Girl ..	,, ...	,, ,, ..	7,168	F. 10656
AUGUST 28.				
Stormy Waters ..	M-G-M	Sedif	6,733	F. 10657
Salt Water Tabby ..	,, ...	M-G-M	659	F. 10658
Uncle Tom's Cabana ..	,, ...	,, ...	719	F. 10659
Give us the Earth ..	,, ...	,, ...	1,905	F. 10660
Glimpses of Guatemala	,, ...	,, ...	738	F. 10661
Gunman's Code ..	G.F.D.	Universal Inter.	4,865	F. 10662
AUGUST 30.				
Spirit of Africa ..	A.B.F.D. ..	Les Films C. J. Bernard	1,666	F. 10665
SEPTEMBER 1.				
Song of Love	M-G-M	M-G-M	10,640	F. 10666
SEPTEMBER 3.				
Tale of the Navojos ..	M-G-M	John A. Haeseler	4,747	F. 10667
They Won't Believe Me	RKO-Radio ..	RKO-Radio ..	8,550	F. 10669
Bachelor Knight ..	,, ..	,, ..	8,562	F. 10670
The Woman on the Beach.	,, ..	,, ..	6,386	F. 10671
The Long Night ..	,, ..	Select Productions	8,724	F. 10672
SEPTEMBER 6.				
Ramuntcho	Film Traders ..	F.I.C. for Realisations D'Art Cinematographique.	8,560	F. 10676
SEPTEMBER 9.				
Douce	G.F.D.	Pierre Guerlais ..	9,982	F. 10677
Variety Girl	Paramount ..	Paramount ..	8,410	F. 10678
SEPTEMBER 10.				
Son of Rusty	Columbia ..	Columbia ..	6,214	F. 10681
SEPTEMBER 11.				
Paddle Your Own ..	Paramount ..	Paramount ..	875	F. 10684
Speaking of Animals in the Post-War Era.	,, ..	,, ..	864	F. 10685
Speaking of Animals in the Wilds.	,, ..	,, ..	854	F. 10686
Popular Science J. 5–2	,, ..	,, ..	969	F. 10687
Popular Science J. 5–4	,, ..	,, ..	967	F. 10688
SEPTEMBER 12.				
The Master Key (Serial)				
Episode 4. *Drawbridge Danger*	G.F.D. ..	Universal-International.	1,656	F. 10691
Episode 5. *Runaway Car*	,, ..	,, ..	1,717	F. 10692
Episode 6. *Shot Down*	,, ..	,, ..	1,642	F. 10693
Episode 7. *Death on the Dial*	,, ..	,, ..	1,636	F. 10694
Episode 8. *Bullet Serenade*	,, ..	,, ..	1,380	F. 10695

*** The registered title and length of the film "Dumb Dora Discovers Tobacco" (Br./E. 8879), registered on January 21, 1946, has been altered to "Fag End," 3,075 feet.

*** The registered length of the film "Silver Darlings" (Br./Dr. 10120) has been amended to 7,641 feet.

*** The registered title of the film "Killers of the Prairie" (F. 1473), registered on March 6, 1939, has been altered to "King of the Sierras."

*** The registration particulars of the film entitled "Underneath the Arches" (Br. 14347), registered on February 26, 1937, have been amended as follows:—

6,500 feet .. .. Long Version.
4,737 feet .. .. Short Version.

*** ALTERATION OF LENGTH

Title of Film	Registration No.	Date of Registration.	Original Length (feet).	Amended Length (feet).
For Whom the Bell Tolls	F. 6897	December 22, 1943	14,115 (short version)	11,217
Nanook of the North ..	F. 10568	August 5, 1947	4,688	4,498
Dishonoured Lady ..	F. 10569	August 5, 1947	7,943	7,662

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

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"*Under the Bridge*" (*Ovaltine*)

A very commendable effort. The narration flows smoothly from start until perfectly logical finish when a normal every day family sit down for their nightcap of Ovaltine. Excellent photography with a marvellous panorama of the new Waterloo Bridge with the City beyond. First-class.

"*Looking the Part*" (*Drene Shampoo*)

We are introduced to the Gainsborough Film star, Anne Crawford, whilst she is at work on her success, Caravan. This being a costume picture, there is ample opportunity for comparison between present-day hair-styles and those of a century ago. In Miss Crawford's dressing-room she illustrates, with the aid of her album, how each of her many film roles has necessitated a different hair-do . . . its technical qualities are on the level that one expects.

"*Players of Merit*" *Cricket* (*Players Cigarettes*)

Raymond Glendenning interviews Len Hutton of Yorkshire and England. Len is seen making his record-breaking test match innings and also demonstrates some of his favourite and famous shots. The film has definite news value and the product is never mentioned, the sole reference being a final close-up of Glendenning offering the familiar packet to Len.

★ ★ ★

As you see, the films are of the very highest quality; nowaday audiences find great interest and enjoyment in a good advertising film.

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MANAGEMENT

by THE MANAGER

Thank You, "Cash," But Please Give Five Minutes More to the Final Returns

WHEN IT PAYS TO TAKE THE LAW IN OUR OWN HANDS

THANKS for all the help you give us managers, many of you would be difficult to replace, and there are few records of dishonest cashiers. Yes, you are very good indeed, but why on earth are so many of you careless in making up your final returns? Many cashiers laboriously and accurately work on their check-ups, and the returns in the rough books. They'll stay till close rather than get balance—and then, with a sigh of relief, they gaily and carelessly copy these figures into the return book.

Cashiers, think of your poor boss and give just that extra five minutes to the final returns. By doing that you'll eliminate the chance of missing out a figure, or putting a number in the wrong column, or forgetting to show the transfers. While on the subject, I wonder how many managers use a ready reckoner when they check returns. Personally, I have a stubborn loathing for ready reckoners and work out all my calculations either in my head or on paper. It is surprising how many short cuts you can find for the most difficult-looking sets of figures. Perhaps I'm old-fashioned and the ready reckoner is the safest method, not forgetting the managers who don't check the returns anyway. That reminds me of a cashier I once engaged with splendid references. She indignantly gave notice the first night, because, as she said, she had been a cashier for ten years and that was the first time a manager had ever reflected on her honesty by counting the cash.

The Value of Prosecutions

A MANAGER raises an interesting point about prosecution of patrons. He quotes a case where severe penalties were meted out to young hooligans who had disturbed the peace of an audience. He is of the opinion that stern justice in these cases is extremely valuable because of its salutory effect on prospective offenders.

Personally, I'm not so sure. Perhaps I'm allergic to police court prosecutions, for it is my view that anything pointing to an unsatisfactory state of affairs in a kinema is bad for that particular theatre. We should try to deal with hooliganism, vandalism, and assault privately. The police are usually willing to co-operate, unofficially.

Probably because the roots of this virile young Industry of ours are not buried very deeply in the sands of time, we have few superstitions of our own. Even these few are very prosaic, and often material—it is bad luck for a licensing authority inspector to trip over a frayed carpet, a supervisor never knocks once, the patron is always right, and so on.

Now that kine-variety is looming up on our business horizon I do think that the time is ripe to remind readers of some time-honoured traditions of the stage. Quite a few of my svelte young colleagues may appreciate being put wise to the things that aren't done in the legitimate business. I shall never forget that awful moment when I whistled "I Dreamt I Dwelt in Marble Halls" in the star dressing-room of an experimental stock company taking the place of silent films then petering out 20 years ago. I, of course, dropped two superstitious bricks at once. And then there was the altercation between a music-hall cashier and a bewildered patron who tendered a crown piece for a couple of stalls.

It is unlikely that you will ever have a sketch or play to produce, but if you do, remember these don'ts. The last line of a play is never spoken at rehearsal, and it's bad luck to sit on the prompter's table, and black cats are welcome stage visitors, while "Three Blind Mice" is considered to be the stage's most unlucky tune.

Some stage superstitions are practical in their conception. The conductor always comes in last, or even misses the first number. I can't help thinking that this was started by the conductor who wanted one double "For the road" after the fiddlers and brass had left for the pit. Don't be misled about the reputed superstition against the use of uncovered mirrors on the stage. The reason for this is, of course, the practical fact that uncovered mirrors distort and reflect the light from spots and dips and floats.

Indecent Assault

A CHARGE of indecent assault against a kinema patron was recently dismissed. This type of case is a manager's nightmare. Some time ago, a North Country manager was charged with failing to report to the police such a case, so whatever we do or say it is quite possible that we will come out on the wrong side.

Sooner or later one of these cases comes in the way of every manager, and he, more often than not, is in a quandary as to how to deal with it. The routine seldom varies. A lone female comes out and agitatedly makes an allegation of improper conduct against a man in the adjoining seat. What should the manager do from there?

A prosecution in a case like this never does the kinema much good, and it is the sort of publicity a manager tries to avoid like a plague. On the other hand, our female patrons are entitled to some protection while on our premises, and we don't want them to go out with a story that such things happen in the local kinemas and the manager does nothing about it.

Above all is the serious thought that we are liable to get into trouble from the police if we fail to report the incident; finally, there is the possibility of a slander action by the man who is accused if the manager happens to talk out of turn.

It is well to remember that, generally speaking, this is a private matter between the complainant and the person accused. The wise manager endeavours to adopt a strictly neutral attitude, with always the hope that the whole thing will turn out to be a misunderstanding, with apologies all round.

In some cases the manager keeps observation on the person complained of, either personally or through a third party. Unfortunately, it was successfully pleaded in a case that this was an improper procedure, and the defendant was discharged.

Police are very diffident about taking part in any observation unless assured that a charge will be preferred. Some years ago I had an interesting case, when a man importuned a police officer in plain clothes who happened to be sitting next to him in the kinema. That officer dealt with the trouble in a most unorthodox manner. He took the man out through a side exit and administered crude justice there and then. The man never came back to my theatre again. I must confess that on two occasions I have dealt with such cases in the same way.

I am not advising you to do likewise, but I will go so far as to say that, in both instances, the experiment was most successful.

Under 18's

SOME committee or other has decided that it is undesirable for the under 18's to work after 6 o'clock, and considers there is no reason why they should work in kinemas anyway. The Services want them from 18 on, and the Ministry of Labour make their demands. Meantime, licensing authorities demand a substantial staff as a condition of licence. We must watch this labour situation very carefully. If we don't we may find that staff shortage will close more kinemas than film shortage. Remember your projection room, and ask yourself what you will do for operators in a couple of years or less.

Thanks for a Manager

A patron from Mitcham, Surrey, writes in about a kinema manager. She says: "God bless you, Mr. Manager, for what was indeed a truly Christian action." I am very proud to pass on that compliment. The incident to which she refers is not important enough to merit recounting to you; it was just one of the many trivial services that are performed by all managers every day, and for which there are seldom any thanks. A letter such as the one in front of me makes me renew my faith in mankind as personified by kinema patrons.

I think we have another subject here for a national Press campaign: "PLEASE TREAT THE MANAGERS KINDLY," or, perhaps, better still: "Patrons are requested not to tease the managers, they are doing their best."

Television

NEXT week—November 3—is the deadline for the big television experiment—variety from the stage of the Regal, Edmonton. There is no doubt that it will be good for the Regal, Edmonton, but managers are more interested in the receiving end and whether or not it will have any effect on their box-offices. At this stage I don't think it will, but when television becomes more popular, as it undoubtedly will, then we shall have carefully to consider what help we can afford to give, if any!

SHOWMANSHIP

These Figures Prove the Value and Influence of Our Award

FOLLOWING the announcement, in last week's issue, of the Company of Showmen Championship Award, the spotlight now turns on to the 1947-48 competition. I forecast that the current contest will be a much more keenly fought affair. I am certain that it is going to be a photo-finish.

This observation is based on the facts which emerged from the protracted research carried out to find the past season's winners.

There was a tremendous increase in the number of entries submitted by individual managers. As indicated in last week's issue, the total number which merited mention in these columns amounted to 1,132.

The analysis for the first three months of the current competition indicates that even this figure will be well and truly topped. The total number of entries mentioned in that period amounts to 472, broken down as follows:—

Odeon	214
G.-B.	108
A.B.C.	83
Independent	67

This figure represents more than 50 per cent. of the total recorded in the first nine months of the 1946-47 competition.

From this analysis it can be readily deducted that more and more managers are becoming acutely aware of the value of showmanship; that it is becoming increasingly apparent, in these difficult days, that it is necessary to go out and sell a picture. And I think we can say, in all modesty, that the Company of Showmen and the Showmanship pages are playing a very important part in stimulating the competitive spirit among managers, and in providing a medium for the exchange of ideas and opinions.

My chart for the 1946-47 competition reveals further interesting facts. The winners achieved their victories through sheer consistency of effort. They got away to an early start and maintained a clear-cut lead throughout the year.

The year, too, was notable for a number of managerial changes. Most of the previous years' leaders were promoted to executive positions, and therefore became non-runners. There was a great influx of managers returning from the Forces, too late to overcome the handicap of a late start, and there were a number of our elder brethren who have retired from the scene. The fuel crisis was another important factor affecting the running.

It is fair to say that the part of the chart covering the last six months of the year shows that a number of new names were appearing in the picture and were running very strongly.

If the pace is maintained, and there is every indication that it will be, then I can say that the year ahead is going to be a most interesting one and my forecast will be realised.

"So Well Remembered" Again

BOTH title and story of "So Well Remembered" (RKO-Radio) afford excellent exploitation angles of which most of the Odeon showmen who were showing the picture recently availed themselves.

One of the most comprehensive campaigns comes from the Alhambra, Barnsley, where W. Robertshaw, mobile manager, whose three-week teaser-slide campaign established the right atmosphere which was continued in the front of the house, which included 20 ft. by 6 ft. of bold publicity.

Eight shop-window tie-ups included a "So Well Remembered" week at a large departmental store which tied-up the idea with all their commodities—and did terrific business. Libraries, grocers, the electricity department, hat shop and a tie-up with the local savings drive were other features of the campaign which was climaxed by a civic preview which was the first ever to be held in Barnsley—a great scoop this latter.

Aid from "Mr. Therm"

AT the Odeon, Cardiff, "Mr. Therm" was the "So Well Remembered" tag decided upon by B. Ian Craig, with the assistance of house manager Sam R. Lewis. Big theatre billing and lithos filled the showrooms.

Radio dealers, music publishers and other stores all co-operated, and thousands of art folders were distributed. Manager Craig pays a tribute to Leslie Denton, of the Capitol, much of whose excellent exploitation was used at this second-run showing.

Patricia Roc Display

MANAGER J. C. ELLIOT, of the Odeon, Gateshead, persuaded a local editor to preface his reference to important dates by "So Well Remembered."

A bathing beauty contest at the swimming gala in connection with the Road Safety Campaign attracted many entries for a Patricia Roc trophy. Throwaways were included in the programme at which, incidentally, the Odeon Club team won the championship trophy. The district was fully covered with bills and cards, and considerable Press space was accorded.

Throwaway Campaign

SOME 5,000 labels advertising the picture were distributed by D. T. Sullivan, of the Odeon, Ramsgate, and were used by a variety of tradesmen. Milk bottles, fruit stores, taxi-cabs, ice-cream parlours, multiple stores and beach photographers were among those who helped to make "So Well Remembered" the most-talked-of film in the town.

A Focal Point

TWO 40-ft. linen banners at the Nottingham Greyhound Stadium was a focal point in L. Wilkinson's campaign at the Odeon for "So Well Remembered."

An ingenious tie-up led to an announcement being inserted in the window of the electricity showroom where a lace-machine operator was at work. The tag ran "Some of you ladies may 'So Well Remember' this job, why not return to it?" The whole, costing only 9s., it was an example of good publicity at a low cost.

Another window carried two beautifully executed panels. In addition, 5,000 bookmarks were distributed in bookshops and the public library.

Pensioners Not Forgotten

IT'S one of those unpleasantly "So Well Remembered" incidents when, having given the local Press a story on which they go to town, the name of the film is omitted. This, in connection with an invitation to old-age pensioners, was the only disappointment in manager F. C. Hawkin's campaign at the Odeon, Derby.

One popular stunt, with a bottle of Scotch as prize, was the selection of seven most pleasant and important national events. Then there was a series

WELCOME TO OUR COMPANY

The following managers have been enrolled into the Company of Showmen for the ensuing year:—

W. E. Pryor, Odeon, Justice Mill Lane, Aberdeen.

T. E. Phillips, New Oxford Cinema, Manchester.

The rustic atmosphere of THE FARMER'S DAUGHTER (RKO-Radio) was effectively emphasised in this above-the-canopy display used by James Gowans, Plaza, Kilmarnock. It was simple in its appeal and, made of odd strips of wood, was inexpensive to construct

E. Herbert, Broadway Super Cinema, Stratford, tied in with the Ministry of Food's Welfare Food Scheme for BIRTH OF A BABY (Eros). The Mayor and Mayoress visited this display, distributed baby foods to patrons and afterwards saw the film with a party of local nurses

of street snaps, a selection of which was screened and earned free seats for the originals. Invitations to the film to couples celebrating silver, golden and diamond wedding anniversaries, and a tie-up with a jeweller's offering a gift (free seats) to each buyer of a wedding or engagement ring.

A Keen Veteran

GOOD coverage was obtained by Harry Saunders when he recently put over "Frieda" at the Odeon, Prestwich. Thirty local shops carried a wedding announcement slip, with the teaser line with which national advertising has made everyone familiar.

In the foyer a large cut-out with suitable announcements and D.C. and quad posters in other prominent positions proved effective. Teaser ads. prior to playdate were backed up by a tour of the town in a P.A. van from which Saunders and his assistant broadcast presentation details. A feature of this tour was the interviewing of various passers-by whose remarks on the film, as gathered from an illustrated throwaway, were thrown on the screen. Altogether, an ingenious stunt which helped to create a near record at the theatre.

A Good Press

ALTOGETHER, some 52½ in. of free publicity was obtained by Charles Smith, of the Odeon, Whalley Range, for his forthcoming presentation of "Frieda." Striking displays were made in the box-office show window and in the foyer, where the matter was changed weekly.

Smith, by the way, must be extraordinarily persuasive, because he was able to get 3,000 handbills printed free of charge. Quads on milk vans and labels on milk bottles were other features of an economical and effective campaign.

The Spiv Works

THE "Spiv" theme was emphasised by F. W. Holmes when he showed "They Made Me a Fugitive" at the Haymarket, Newcastle. He paired up the name of the theatre with the Bigg Market, Newcastle's main open-air market, by taking a stall in the latter and throwing across a 10 ft. by 5 ft. banner which announced "There are No Spivs in the Bigg Market. You will find 'em all up at the Haymarket (Theatre)." I'm told it caused a great deal of speculation among the barrow boys.

Teasers distributed at the local football "Derby," shop tie-ups and a good Press showing were also effected.

The Regal Stakes

A LINK-UP with Chester greyhound track which instituted a special event—the Regal Stakes—was effected at the suggestion of R. G. Francis, of the Regal.

Three dogs, specially named for the occasion—Sally Gray, Trevor Howard and Griffith Jones—participated and the event obtained quite a lot of publicity, particularly as the hare carried a poster telling all punters "They Made Me a Fugitive." A stage demonstration by a police dog was witnessed by senior police and civic officials.

Chain Letters

CHAIN letters are not to everyone's liking, but it certainly is an effective way of obtaining maximum coverage at minimum cost. That, anyway, is the contention of A. E. Walker, who used the stunt for "White Cradle Inn" (British Lion).

The letter urged the recipient to meet Michael Rennie at the Birks Cinema, Aberfeldy, and not to break the chain—or ELSE miss two hours of grand entertainment. Fortunately, the letter was received in much the same spirit as it was sent, although one recipient retaliated in humorous vein.

Civic Reception for Star

FEW people in Newport (Mon.) were permitted to overlook the presentation of "Frieda" (G.F.D.) at the Odeon, for C. Dawson's capture of star Albert Lieven for a series of personals broke in all the local papers.

Lieven was accorded a civic reception and accompanied the Mayoral party to the Newport Show, where he distributed the prize in one of the events, his progress being relayed to the crowd by P.A. equipment. He had an enthusiastic reception at the Odeon, where he met the Press and later called at the Tredegar Hall and afterwards was guest at a celebration dinner—a full-and successful day.

Thanks to the Staff

MY admiration for those theatre employees who aid so ungrudgingly their manager's exploitation efforts is unbounded, and I am glad to see that M. Lewis, of the Regent, Taibach, N. Wales, gives credit to his assistant, H. Griffiths, and also to the Misses Llewellyn and Baker, who depicted Gabu and Jean Simmons in a "Black Narcissus" (G.F.D.) street parade.

Effective costumes were contrived with the aid of Mrs. Lewis' wardrobe, and the pair made quite a sensation when they toured the town at peak hours distributing handbills—and, incidentally, receiving quite a number of requests for dates.

A criticism competition provoked some discussion, and from his office which overlooks the main bus stop of the local steelworks Mr. Lewis was able to give a pep talk to most of the 4-5,000 employees.

A Neat Variation

LUNCH proved a good mental stimulant to the "Barrow Boys"—F. J. Field and his assistant, G. H. Harrop—who, during their break, conceived a neat variation on the obvious tie-up with "The Home Stretch" (20th-Fox), which was being shown at the Odeon.

As the film deals with racing, tips appeared a natural link, either for horses or to waitresses. Three hundred cards headed "And here's a tip for you—don't forget to see 'The Home Stretch' . . ., etc.," were distributed among restaurants which co-operated and were handed out by waitresses to customers with their bills. It proved first-class propaganda.

Sportswear, furniture and toy shops were also persuaded to exhibit plugs for the film. A number of useful tie-ups were also effected for "The Perils of Pauline" (Paramount), in addition to the use of an electrical firm's mobile service which displayed bold quad posters.

Just in Case

WITH a showman's eye to possible film shortages, J. B. Wilkins, of the Corona, Great Crosby, Liverpool, tested the reaction of patrons to a stage interlude for "I'll Be Yours" (G.F.D.) provided free of cost by a local boys' band run by Bob Roberts during the season on the Mersey ferries. They also played a melody in the lounge. Wilkins is overpleased with the result of the experiment which he estimates almost doubled his takings.

Nautical Show

THE theme of "Temptation Harbour" (Pathé) and its presentation in Wallsend, a dock area, made the nautical dressing of the foyer at the Ritz entirely appropriate. A setting of ships' gear, ropes and bunting arranged around a model lighthouse with an oscillating light, and scale ship models loaned by Sea Cadets attracted a deal of attention prior to screening.

The effect of the display, suggested by B. C. Hoare before he went on holiday and carried out by his assistant, John W. Wilkinson, was heightened by the nautical rig of both male and female staff (who also wore their costumes around the town). Credit for their co-operation and that of chief operator G. Clarke is given by Wilkinson.

It is rare for a Sunday feature to be specially exploited, but Wilkinson obtained good front of the house publicity for "Sahara" (Columbia) for a cut-out in phosphorus paint which was easily picked up by passing traffic lights.

Three Effective Campaigns

A BATCH of three effective campaigns comes from H. Hubball, of the Grand Palace (Odeon), St. Albans. I particularly liked the simple stunt for "The Web" (G.F.D.), which only cost 6d.! Two reels of cotton were used to weave a spider's web behind the plate glass of a window 14 ft. by 10 ft. At opposing corners of the web cut-outs of Ella Raines and Edmund O'Brien were placed, and behind all were presentation details.

Tie-ups constituted the chief angle of "The Courtneys of Curzon Street," one of the chief being

Continued on page 42

A local riding school helped Herbert L. Hobden, Metropole, Westcliff-on-Sea, put over this street parade for DUEL IN THE SUN (Pathe)

Stephen Murray, who appears in MASTER OF BANKDAM (G.F.D.), and his wife pay a visit to the trade exhibition organised by E. C. Hurry, in the vestibule of the Regal, Edmonton, in conjunction with the local manufacturers' association, to help the export drive

FIESTA IN THE (H)AIR

On the left is a colourful d.c. poster for FIESTA being used in M-G-M's national tie-up with Thos. Cook's travel agencies. On the right is a picture of the "Fiesta" hair style, published in the "Hairdressers' Weekly Journal," available to hairdressers, and, centre, a d.c. display being supplied free of cost to exhibitors

SHOWMANSHIP—continued

50 years of hair styles as shown in the film and a foyer display of previous film successes of Anna Neagle and Michael Wilding.

For "Down to Earth," Rita Hayworth visiting cards were inserted in packets of cigarettes sold at local factory canteens, and the issue to cafés of special menu cards carrying the star's photograph.

Black in the Face

IT is doubtful whether some Hounslow parents fully appreciated the showmanship of Sidney Sanders, of the Empire, which led a few enthusiastic kiddies to go "black face," but anyway it proved an excellent advertisement for "The Jolson Story" (Columbia).

Sanders had suggested at the Essoldo youth meeting a competition for the best Jolson impersonation, but some of his hearers decided to accent the illusion. A very co-operative tie-up with the British Home Stores went a long way in putting over the film which, incidentally, was Sanders' first effort since obtaining a show of his own.

Title, Time and Place

FOR the preliminary advertising of "The Time, the Place, the Girl," J. A. Davidson, assistant manager to A. Gregory at the Carlton, Tue Brook, Liverpool, made good use of the glass panels in the front entrance swing doors.

On each of the sets of swing doors flanking the pay-box there was a series of hand-painted posters worded: "The Time" (with drawing of clock face with "Next week" in place of figures); "The Place" (A.B.C. triangle with "Carlton" superimposed); and "The Girl" (with sketch of a girl and name of the star). At the bottom of the main staircases were posters asking people not to forget to keep the date.

Star Fashions on Show

HERBERT BEDFORD, Gaumont Palace, Derby, was quick to seize on the exploitation possibilities of "The Loves of Joanna Godden," and organised a series of tie-ups, the most striking of which was a display of hats and dresses worn by the stars in the film. A link-up was also made with the International Wool Secretariat competition. Valuable publicity was also obtained by a waltz competition at the Plaza dance hall.

Informative Discs

SEVERAL thousand discs bearing information on "Frieda" were distributed to local shops by A. H. Rockett, Odeon, Warrington. The discs, which bore various catch-phrases, together with theatre name and playdate, were handed out to customers visiting the busy shopping centre.

A local steel works also co-operated by inserting a disc in each of the employees' wage packets.

For "The Farmer's Daughter," Rockett tied-up with the town's Centenary Agricultural and Flower Show. He contacted the officials and parks superintendent and arranged for life-size cut-outs of the stars and an appropriately worded poster to be placed among a large display of flowers.

Remembered Incidents

A MONTH before playdate of "So Well Remembered" J. E. Browne, Odeon, Yeovil, arranged with two local newspapers to run a competition in which readers were invited to send in an incident "So Well Remembered" in their life.

The prize for the best entry was two complimentary tickets. In addition, a large supply of two-page pictorial throwaways, overprinted with playdate and theatre, were distributed through the mailing list of a local library.

Floral Effect

G. BERNAND, Odeon, Bury, effected a neat tie-up with a florist's shop for "Jassy." A full window was obtained and consisted of a D.C. photograph of Margaret Lockwood in a gold frame, mounted on an easel. This was surrounded by flowers and coloured stills. Along the top of the window was suspended a 6 ft. by 2 ft. banner with the message, "Bring colour into your home with our flowers—see Margaret Lockwood in colour for the first time in 'Jassy.'"

Immunisation Tie-up

ONE of the features of C. H. Dracott's exploitation for "So Well Remembered" at the Odeon, Stockton-on-Tees, was a tie-up with the Medical Officer of Health, on the immunisation of children against diphtheria. Posters, worded "Diphtheria is deadly.—Do not let your child be 'So Well Remembered'—see this film at the Odeon," were posted on all the corporation's buses, free of charge.

The immunisation angle was also brought into the foyer display.

An old theme was used to good effect by F. W. Salter, Palmadium, Palmer's Green, in this window display for BIRTH OF A BABY (Eros)

Handout of Souvenirs

FOR two weeks prior to playdate of "Duel in the Sun," Dennis Bowden, of the Regal, Bridlington, who was deputising owing to the absence of D. Bowden on vacation. His stunt consisted of three members of the staff—two girls representing "The Two Mrs. Carrolls" (Warner) and a man made up as Humphrey Bogart, who paraded the town suitably labelled, distributing free passes to selected pedestrians. Although not unfamiliar, the effort was justified by box-office results.

Free Press Space

HOWEVER successful a publicity "stunt" may be, it may not always contribute to the lasting goodwill of a theatre. For this reason I commend the method of C. B. Willis, of the Palace, Wandsworth, who has sedulously fostered co-operation in the local Press.

In the last six months he has obtained six write-ups, every one associated with some particular phase of his theatre operation but without tying-up with any particular film. The most recent story dealt with Miss Beatrice Knight, former silent film pianist and now cashier at the Palace. A previous article dealt with the adventures of a member of the Junior Club at Denham. All worthwhile publicity and obtained free of cost.

Fashion Parade

A SERIES of tie-ups was effected ten days before playdate of "The Time, the Place and the Girl" (Warners) at the Ritz, Scunthorpe. They covered women's clothing and music stores. In addition, E. C. Cockerill arranged for an attractively illuminated fashion parade on the stage by the Lucy Clayton Mannequins, who were visiting the town. Publicity for the film was incorporated in the Press stories of the mannequins' visit and mention in the women's and gossip columns resulted in 500 disappointed women being turned away.

The film was well plugged, both in the theatre and at the gown shop concerned. A full-size model in the foyer had its dresses and gowns changed at intervals. Altogether, the campaign enlisted great feminine interest.

Obvious and Otherwise

NATURALLY, Lawrence C. Beale, Cavendish, Nottingham, did not ignore the obvious tie-ups for "The Razor's Edge" (20th-Fox), but he didn't make the mistake of ignoring other exploitation forms.

He splashed the picture well over his monthly film magazine, introduced a specially designed art panel which was fully illuminated by the two centre light

Continued at foot of column 3

MUSIC

DON'T UNDERESTIMATE YOUR PUBLIC'S TASTE

By Jack Courtney

HENRY CROUDSON, at the organ of the Gaumont, Camden Town, wtih Miss Bronnen Jones, B.B.C. and concert pianist, gave a brilliant performance of an arrangement, "Themes from the Film Concerto."

Then followed Jessel's "March of the Tin Soldiers," and in conclusion an excerpt from the "Hungarian Rhapsody No. 2."

My only criticism—one oft repeated in these pages—is, as usual, about the microphone announcement. This I thought needlessly patronising. Even in Camden Town I imagine they have occasionally heard good music, and I know for a fact that in this particular house, for at least two years, good music only was played.

A Message from Cairo

Gerald Shaw, writing from Cairo, says: "Even in this desert outpost bad news travels fast and our English paper carried the story of mass organ dismissals, so I thought to myself, "maybe the fund will have extra commitments," so please find enclosed a small contribution from one who still has a job—although even yet, no organ."

Among other things, he mentioned that he is signing up for a weekly series of piano dates for broadcasting authorities, who have also promised to relay the opening organ performance at the Odeon, Cairo.

From Putney to Stoke Newington

Raymond Charles has been transferred to the Regal, Putney.

For the last two years he has been at the Savoy, Stoke Newington, where, thanks to the co-operation of manager Bert Gilbert, he has had a successful and happy engagement.

He hopes to play this year, as last, with the orchestra for the pantomime at the Alma, Luton.

* * *

Every week brings news of more names leaving the business. Ronald Hanmer, of the Granada circuit, is one of the latest to take such a step. In conjunction with Bobby Howell, he has started a music service, trading as "Musicraft Incorporated."

* * *

Harold Coombs, now recovered from his illness, has taken over the position of organist at the Pavilion, Bournemouth.

Harold was the Westover Cinema's first organist and later became chief organist of the A.B.C. circuit.

* * *

Thomas Burgess, honorary provincial secretary for associate membership of the A.T.O., has arranged for organists in the North to visit the Blackpool Wurlitzers. F. H. Jepson, of the Tower, has invited Stanley Tudor to be guest organist, while Horace Finch and Watson Holmes, resident organists, will also be in attendance.

* * *

Frederic Haig has been appointed to the Grand, Southport.

SHOWMANSHIP—continued

fittings; 1,000 coloured and descriptive book-marks to each of the libraries, particularly appropriate as the film was adapted from Somerset Maugham's novel. Stills and display boards in gentlemen's outfitters and a series of tie-ups through Max Factor make-up in the chemists' shops pretty well blanketed the area.

Other Credits

C. A. Tooth, Odeon, St. Albans ("Time Out of Mind"); L. McCollin, Tower, Launceston ("The Walls Came Tumbling Down"); C. Drysdale, Capitol, Leith ("The Brothers"); E. P. Hills, Princess, Peterborough ("Boomerang"); W. J. Jox, Ritz, Sunderland ("Beginning or the End"); J. C. Miller, Regal, Skipton ("Wild Harvest"); J. L. Cull, Odeon, Cheetham Hill ("So Well Remembered"); C. Dawson, Odeon, Newport ("Sinbad the Sailor"); W. H. Laing, Odeon, Aylesbury ("Welcome Stranger"); G. S. Jolliffe, Odeon, Leeds ("Master of Bankdam"); D. Mackrell, Playhouse, Dewsbury ("The Homestretch"); C. D. Revis, Lyric, Wellingborough ("Time, Place and Girl"); E. V. Walls, Clifton, Birmingham ("The Upturned Glass"); H. L. Holden, Metropole, Westcliff ("The Upturned Glass"); R. H. Ainsworth, Regent, Brighton ("The Web").

The Showman

TECHNICAL

Newly Designed Mills Sound System Demonstrated to the "Kine."

ECONOMY IN DESIGN AND SIMPLICITY IN OPERATION

THE new Mills Sound System, the prototype of which was demonstrated to the KINE. last Friday, is expected to be available for the export markets in January. The new system is the project of E. R. Mills, who recently formed a new company, E. R. Mills and Co., to market the equipment, and is the result of 18 months' experimental work carried out in association with Ross, and the Keith Tool and Production Co.

Mr. Mills told the KINE. that, due to economy in design and construction, the system can be marketed at a very competitive price, an important consideration when manufacturing for export. Although economy has been a guiding factor in the design, every effort has been made to maintain quality of reproduction at a high level. This was illustrated to good effect at the demonstration.

The Sound-head

The sound-head is a compact unit, the flywheel and component parts being enclosed in a cast-aluminium housing.

Smooth running of the film at the scanning point is obtained by an impedance and pressure pad assembly which is situated in the film path before the sound gate and by a tension stabiliser situated in the film path immediately after the sound gate.

Sound track lateral adjustment is made by turning a knurled knob on the impedance assembly which moves the whole unit in or out as required.

Lens Assembly

The lens assembly produces a beam one thou. wide and 100 thou. long. Focus and azimuth adjustments are provided, the latter being situated inside the exciter lamp compartment and is carried out with a special key.

The exciter lamp operates at 10 volts A.C. supply and consumes 7.5 amps. Two similar lamps are mounted on the same carrier and in the event of a failure the reserve exciter lamp can be brought into use by withdrawing the platform and replacing it in the reversed position.

The photo-cell is mounted inside the rotary scanning drum and can be replaced easily by removing the front cover. The normal operating voltage is 90 volts.

Adaptation to Ross Projector

For adaptation to the Ross G.C. projector a special adaptor bracket has been developed to which the sound-head is attached by three screws. In addition to the projector and arc lamp this bracket also carries the driving motor. To assist in lacing-up, an inching knob is fitted to the motor shaft. Arc, motor and exciter lamp switches are provided on the operating side immediately under the lamphouse table. The drive is effected by a single "V"-type belt.

The amplifier has been designed for a maximum operating output of 50 watts, using 807 output valves.

The response on all inputs is said to be plus or minus 0.25 db. between 50-18,000 c.p.s. Treble and bass controls are provided and voice coil feedback is employed to minimise distortion and reduce variation of line voltage with load, and under 1 per cent. distortion and noise is obtained at 15 watts and under 2 per cent. at 45 watts.

Matching Speakers

A source of polarising voltage, capable of being individually varied, is provided for each PEC and a multi-ratio output transformer allows the matching of a monitor speaker in addition to a stage loudspeaker system under varying line conditions.

A separately wound transformer supplies 10 volts A.C. at 7.5 amperes to the exciter lamps via a S.P. change-over switch.

The amplifier chassis is slide located in a strong steel case, finished in stove enamel.

The power supply is 110-200-250 volts 50-60 cycles, and consumption varies between 120-150 watts.

Bitone Loudspeakers

Two-way sound diffusion is provided by the Bitone loudspeaker assembly. This unit comprises a cellular horn, driven by a pressure-type loudspeaker for treble response, a 12-in. cone-type loudspeaker mounted at the bottom of the cabinet for bass response, and a filter network and H.F. attenuator for separating the high and low frequencies. Bitone units can be supplied to handle 10 or 20 watts as required. The monitor is a single-cone type loudspeaker mounted in a fire-resisting case. The loudspeakers are of the permanent magnet type.

The amplifier is provided with jacks for non-sync and microphone attachments. Another feature is that all components are treated for use in tropical climates.

Observation Window

EQUIPMENT SECTION OF K.M.A. REPORT ON EXPORT SITUATION

MEMBERS of the Equipment Section of the Kinematograph Manufacturers' Association met recently to discuss the export situation in response to a suggestion from the Ministry of Supply. The whole export field was explored and the opportunities, as well as the hindrances existing, were frankly dealt with.

A report was prepared and sent to the Ministry of Supply, which set out the efforts already made and the eagerness of manufacturers to increase export business, if sufficient materials and facilities could be ensured.

ALTHOUGH the Government has decreed that more and more goods must be exported, manufacturers are finding it increasingly difficult to find overseas markets for their products.

The complexities of the world currency situation have forced a number of countries to ban certain goods and others to close down their markets altogether. The list of countries involved, I understand, is a most formidable one.

The position so far as India is concerned, I am told by an exporter, has been made difficult by the recent partition. While he is able to continue to do a certain amount of business with customers of long standing, he is finding it difficult to obtain licences to allow import of equipment into India or Pakistan for new customers.

TWO interesting B.K.S. sessions are due to take place in the provinces next Tuesday.

J. C. Milne is to address the Manchester Section on "Arc Lamp Conversion Equipment" at the Manchester Geographical Society's theatre, 16, St. Mary's Parsonage, at 10.30 a.m.

Mr. Milne, chief engineer of the Electric Construction Co., previously delivered this paper to the London meeting. He recounted the development of arc lamp conversion equipment from the motor generator to the early mercury rectifier and to improved control circuits.

ON the same day, A. Brown, representative of G.B.-Kalee, is reading "A Treatise of Kinema Arc Lamp Reflectors" to the Newcastle-on-Tyne section. This is to take place at the Neville Hall, Neville Street, Newcastle-on-Tyne 1, at 10.30 a.m.

He will trace the development of the arc reflector from the spherical types to the parabolic and ellipsoidal forms and will describe mirror manufacture and testing.

B. C. FRESHWATER, North of England manager for Sound Equipment, tells me that the first installation of B.T.H. Suna equipment in the North of England was for W. Harte at the Hippodrome, Rotherham. The installation at the Manchester News Theatre was the first in Lancashire.

W. G. ALTRIA

THE MILLS SOUND-HEAD

A view of the Mills sound-head, showing the main and spare exciter lamps mounted on a sliding platform (left), the photo-cell housed within the rotary scanning drum (centre), the pressure pad assembly (top right) and the tension stabiliser (bottom right)

POOL CARBONS

Village Hall Show

Film shows are now being given at Rainford (Lancs) village hall on Monday evenings, under the management of A. J. Briscoe, of Birkenhead.

PEOPLE

Two Sad Farewells—Executives Who Will be Missed at Odeon and A.B.C.

A WELL-KNOWN technical executive has unexpectedly hit the trail—T. Eastaff, for many months sound and projection maintenance controller of the Odeon circuit, with which he had been ever since it consisted of a couple of kinemas.

Tommy has asked me to say *au revoir* for him to his many friends among managers and projectionists throughout the kingdom. He wishes me to thank them for their many kindnesses to him over these years. As he says, he has seen so many of them grow up, marry, and have families. There is something sad about a supervisory executive cutting the ties of years. If they're good, these fellows are the mentors and father confessors of their subordinates. I have lost track of some of these Odeon pioneers—Parsons, Yorke, Swift, and the rest—it would be nice to meet again.

Shirley Simpson, another popular executive, has parted company with his employers for many years—A.B.C. I have never thought of Shirley as anything other than an A.B.C. supervisor, and a model one at that. Quiet, knowledgeable, courageous, and beloved by his managers; he is the type that enhances the prestige of our business. I cannot believe that the kinema business will allow these two important and highly skilled executives to place their specialised knowledge at the disposal of any business other than our own.

By "THE MANAGER"

Candidates for Council • Retirement of Wallasey Manager • Lancing's New Arrival

Amongst the exhibitors in the Lancashire area who are candidates for local councils are: Rochdale (Brimrod Ward), JOHN J. McCRACKEN, managing director, Jackson's Amusements, Ltd., and ex-chairman South and East Lancs branch.

Bolton (Astley Bridge Ward), F. PRENDERGAST.

Wallasey (Somerville Ward), RICHARD P. RUTHERFORD, general manager of Queen's circuit and ex-chairman of North Western branch.

F. G. W. CHAMBERLAIN, chairman of the Bristol C.E.A., will, on Saturday next, defend his seat on the Bristol City Council, and will be glad of the loan of cars.

Coun. W. WOOLSTENCROFT, manager of the Theatre and Hippodrome, Leigh, and ex-chairman of the South and East Lancashire C.E.A., is seeking re-election to the Leigh Town Council as the Liberal candidate for St. Mary's Ward.

GEORGE HARROP, assistant manager at the Odeon, Barrow, has taken up a similar position at the Bolton Odeon.

ROBIN JONES, manager of the Trocadero, New Brighton, Wallasey, with which he has been associated for 25 years, is to retire. He started in the kinema trade in 1914.

FRED BULL, manager of the Odeon, Lancing, for the last four years, and Mrs. Fred Bull are thrilled at the birth of their first daughter, Julia Dianne, a blonde.

Sir Hector McNeill, the Lord Provost of Glasgow, examining the new Gaumont-Kalee "21" equipment installed in the Picture House, Glasgow. With him are Ritson Bennell, G.B. circuit supervisor, Charles H. Bell, general manager, G.B.-Kalee, and A. M. MacMillan, manager of the Picture House

GAUMONT-KALEE IN SCOTLAND

Glasgow Demonstration

SCOTTISH exhibitors and representatives of the Press attended the demonstration of the new Gaumont-Kalee "21" at the Picture House, Glasgow, last week.

Sir Hector McNeill, the Lord Provost of Glasgow, introduced to the guests by manager MacMillan, said that although he was not conversant with the mechanics of kinematography, he could, out of his own knowledge and experience, criticise the machine from an engineering point of view, and admitted that it was one of the finest specimens of precision engineering he had encountered.

Charles H. Bell, in reply, expressed his great appreciation of the interest of the Lord Provost, and thanked the Gaumont-British Corporation for their efforts to make such a demonstration possible.

The 40-minute demonstration was followed by cocktails and refreshments arranged by Mr. MacMillan.

Members of the G.B.-Kalee organisation attending the function were Major C. H. Bell, general manager; W. M. Woodgate, publicity manager; Martin W. Beer, assistant sales manager, one-time attached to the Scottish branch; Messrs. Ferguson, Gowrie and Carter, Scottish representatives of the company, and J. L. Paterson, divisional engineer for British Acoustic. Representing G.B. were Ritson Bennell, circuit supervisor, and A. Connell, publicity manager.

Gaumont-British managers of Circuit "L" in conference at Manchester last week. Standing, left to right: E. B. Dickinson, P.H., Halifax; W. Chamberlain, Corona, West Gorton; H. W. Sloan, Palace, Leigh; F. Baxter, Empire, Hanley; R. Cockburn, Gaumont, Saltaire; R. G. Porter, house manager, Gaumont, Manchester; F. Jones, relief manager; R. Raistrick, Empire, Glossop; F. W. Ellis, Coliseum, Burslem; R. Tulip, manager, poster shop. Seated, left to right: A. W. Lister, Morley Street, Bradford; W. Jackson, Gaumont, Chorlton; F. Hough, Gaumont, Ashton; R. Baker, Regent, Hanley; G. W. Ridler, New Victoria, Bradford; F. J. Smidmore, circuit publicity manager; W. A. Hockman, circuit controller; E. H. Lundy, director of theatres; L. Shawcross, assistant circuit controller; C. W. Lewis, Gaumont, Manchester; J. Draper, Gaumont, Oldham; R. Burton, St. George's Hall, Bradford; T. Banks, Electric, Sowerby Bridge; L. Chapman, Electric, Halifax; F. Missen, Hippodrome, Stoke.

PRINTERS' PENSION

£2,000 from Birmingham Charity Matinee

General manager Leslie Holderness staged an outstanding charity performance at a midnight matinee at the Odeon, Birmingham, on behalf of the Printers' Pension Corporation. A preview of the Two Cities production, "Fame Is the Spur," was the chief screen attraction, but this was overshadowed by the number of stars making personal appearances. Bernard Miles, Trevor Howard, Patricia Burke, John Boulting (producer of the film), and Rosamund John were there, while the audience included members of the Old Vic Theatre Company appearing at the Alexandra Theatre. Among the audience, which numbered 2,000, were the Lord Mayor and Lady Mayoress, Lord Iliffe, Sir Percy Mills (President, Birmingham Chamber of Commerce) and Sir Patrick Hannon and other Birmingham M.P.s. It is anticipated that the matinee will result in the fund being augmented by approximately £2,000.

N.-Western S.C.M.

Resignation

E. Appleton has resigned the chairmanship of the North-Western branch Society of Cinema Managers. The appointment of his successor was due to be considered at a meeting of the committee called for Tuesday, October 28

LONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., Oct. 30 and Wed., Nov. 5

Tuesday

Rock River Renegades (*Butcher's*)

Hammer Theatre. **11 a.m.**
Cast: Ray Corrigan, John King, Max Terhune. **Director:** Ray Ruby.
Romance and gun-fights in Rock River when the Rangebusters tackle stagecoach bandits.
The three cowboys take the law into their own hands and kidnap the bridegroom—who turns out to be a crook—on his wedding day.

Saddle Mountain Round-up (*Butcher's*)

Hammer Theatre. **2.30 p.m.**
Cast: Ray Corrigan, John King, Max Terhune. **Director:** Ray Ruby.
"Crash" and "Dusty," two of the Rangebusters, become suspects when the old rancher they were hired to protect is found murdered.
The action finishes in an underground cave where they are trapped—but escape to reveal the culprit.

Lady Chaser (*Pathe*)

Studio One. **10.45 a.m.**
Cast: Robert Lowery, Ann Savage, Inez Cooper, Frank Ferguson. **Director:** Sam Newfield.
The opening of this detective drama reveals who the killer is and divulges his motive. Far from lessening the suspense, it keeps the audience on tenterhooks as they watch the hero gradually catching up with the criminal, now "hot," now "cold."
A girl accepts an aspirin from a stranger and gives it to her uncle. She has no reason to suspect that it is poisoned, but when her uncle dies she finds herself in a net of suspicion trying to substantiate her story, a net which embraces a second murder and the uncovering in highly dramatic circumstances of a blackmailer.

Riding the California Trail (*Pathe*)

G.-B. Theatre. **2.30 p.m.**
Cast: Gilbert Roland, Martin Garralaga, Teala Loring. **Director:** William Nigh.
O. Henry's famous character, the Cisco Kid, is involved in a fast-paced adventure in this story of the gay bandit's successful campaign to prevent a pretty girl marrying a fortune hunter. Besides the adventure and romance, there is a fiery dance in approved Spanish style, a lilting Spanish song number or two, a dash of humour, and, above all, a thrilling fencing duel.

Wednesday

Boot Hill Bandits (*Butcher's*)

Hammer Theatre. **11 a.m.**
Cast: Ray Corrigan, John King, Max Terhune. **Director:** Ray Ruby.
An old enemy of Ray Corrigan plans to have him murdered in a saloon—but the plan misfires.
Later, Ray is believed to have been killed in a stagecoach accident, but the Rangebuster returns to settle old accounts.

Tonto Basin Outlaws (*Butcher's*)

Hammer Theatre. **2.30 p.m.**
Cast: Ray Corrigan, John King, Max Terhune. **Director:** Ray Ruby.
Rustling and intrigue in Wyoming during the Spanish-American war.
The Rangebusters tackle a cattle-stealing gang which is robbing the Army of its meat supply.

Vacation Days (*Pathe*)

Studio One. **10.45 a.m.**
Cast: Freddy Stewart, June Preisser, Frankie Darro, Warren Mills **Director:** Arthur Dreifuss.
A youthful and tuneful story of co-eds who go with a schoolma'am to a holiday ranch is the lively theme of this high-spirited comedy. One of the boys is mistaken for a baby-faced killer of the bad lands—with hilarious results. There are five "hot" swing numbers played by Spade Cooley and his orchestra and Jerry Wald and his band.

Lighthouse (*Pathe*)

G.-B. Theatre. **2.30 p.m.**
Cast: Don Castle, June Lang, John Litel, Marian Martin. **Director:** Frank Wisbar.
A triangle drama played within the confines of a small island is the promising theme of this picture. The lighthouse keeper and his assistant love the same girl. The assistant is already married. When the girl discovers this, she marries the dour lighthouse keeper on the rebound. A contrived "accident," the failure of the light, a tremendous fist fight—these are but a few of the highlights of a melodrama which works out to an unusual but satisfying end.

LONDON CINEMA CLUB SEASON OPENS

The first meeting of the 1947-48 season of the Cinema Club takes place on Thursday, November 6, 1947, at the Hammer Theatre, 113, Wardour Street, at 8 p.m.

It is proposed to hold subsequent meetings on the first Thursday of each month from November to April. It is hoped to show at the opening session the outstanding Danish documentary, "Your Freedom is at Stake" (Theodor Christensen).

A series of lectures on film subjects organised by John Huntley will be held at the theatre of the British Film Institute at 8 p.m. on the third Thursday of each month.

Other officials of the Club are Alan A. Richardson (hon. secretary), A. Ewart Davis (hon. treasurer) and Stuart Keen (musical adviser).

Langford Trailer Aids Hospital Appeal

Collections were taken in all the Portsmouth kinemas last week in aid of the Lord Mayor of Portsmouth's appeal for £20,000 to help the Royal Portsmouth Hospital.

When this was first approved by the local branch of the C.E.A., an offer was made by C. Pearl, of Langford's, film advertising experts, London, to make a film of the Lord Mayor making his appeal, and 30 copies were supplied for screening in the Portsmouth area.

The film, which cost about £300, was given by Mr. Pearl as a contribution towards the fund with the best wishes of the film Industry, and greatly stimulated the public response.

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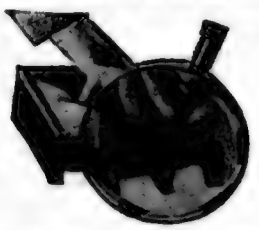

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EXPERIENCED female Film Examiners, and Learners, required. Five-day week.—Apply, RKO Technical Department, 2/4, Dean Street, London, W.1.

WEST OF ENGLAND.—Salesman required immediately by major renting company.—Full details, in confidence, N., Box 460, Kinematograph Weekly.

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MANAGER, with full practical experience of all branches of the Kinema Industry, seeks situation in working-class hall, where skill, hard work and economy would be appreciated; time and trouble no object to acquire improvements and efficiency; bond or cash security; refs.; any district.—BM/TBCC, London, W.C.1.

MANAGER/Operator requires position; will consider position as Chief or Assistant Manager in first-class hall.—Y., Box 471, Kinematograph Weekly.

MANAGER, experienced, kinema or theatre, at liberty. Good references, smart showman, electrical knowledge; distance no object; single.—Bell, 26, Wheeley's Road, Birmingham.

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SHEFFIELD (Continued).

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
Thur., Nov. 6	10.30 a.m.					
Fri., „ 6	10.30 a.m.	Cinema House ...	The Devil Thumbs a Ride ...	RKO-Radio ...	Lawrence Tierney ...	A
„ 7	10.30 a.m.	Union St. P.P. ...	I Walk Alone	Paramount ...	Lizabeth Scott ...	A
„ 7	10.30 a.m.	Picture Palace ...	Jungle Book (Reissue)	British-Lion ...	Sabu	A
7	10.30 a.m.	Cinema House ...	The Woman in the Hall	G.F.D.	Ursula Jeans	A
7	10.30 a.m.	Regent	Personal Column	United Artists ...	George Sanders ...	A

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
		LONDON.				
Tues., Nov. 4	11 a.m.	Hammer	Rock River Renegades	Butcher's	Range Busters	U
,, ,, 4	2.30 p.m.	Hammer	Saddle Mountain Round Up	Butcher's	Range Busters	U
,, ,, 4	10.45 a.m.	Studio One	Lady Chaser	Pathe	Robert Lowery	U
,, ,, 4	2.30 p.m.	G.B. Theatre	Riding the California Trail	Pathe	Gilbert Roland	A
Wed., ,, 5	11 a.m.	Hammer	Boot Hill Bandits	Butcher's	Range Busters	U
,, ,, 5	2.30 p.m.	Hammer	Tonto Basin Outlaws	Butcher's	Range Busters	U
,, ,, 5	10.45 a.m.	Studio One	Vacation Days	Pathe	Freddie Stewart	U
,, ,, 5	2.30 p.m.	G.B. Theatre	Lighthouse	Pathe	Don Castle	A
		BIRMINGHAM.				
Tues., Nov. 4	10.30 a.m.	Scala	Dick Tracy vs. Cueball	RKO-Radio	Morgan Conway	A
,, ,, 4	10.30 a.m.	Forum	Jungle Book (Reissue)	British Lion	Sabu	A
,, ,, 4	10.30 a.m.	West End	Personal Column	United Artists	George Sanders	A
,, ,, 4	10.30 a.m.	Futurist	The Way of the World	Butcher's	Hamilton Deane	A
Wed., ,, 5	10.30 a.m.	Scala	Mrs. Fitzherbert	Pathe	Joyce Howard	U
,, ,, 5	10.30 a.m.	Forum	Serenade (Reissue)	M-G-M	Jeanette MacDonald	A
,, ,, 5	10.30 a.m.	Futurist	Possessed	Warner	Joan Crawford	A
Fri., ,, 7	10.30 a.m.	Forum	The Devil Thumbs a Ride	RKO-Radio	Lawrence Tierney	A
,, ,, 7	10.30 a.m.	Scala	The Woman in the Hall	G.F.D.	Ursula Jeans	A
		BRISTOL.				
Fri., Nov. 7	10.30 a.m.	News Theatre	The Woman in the Hall	G.F.D.	Ursula Jeans	A
		CARDIFF.				
Tues., Nov. 4	10.30 a.m.	Odeon	Dick Tracy vs. Cueball	RKO-Radio	Morgan Conway	A
,, ,, 4	11 a.m.	Park Hall	Mrs. Fitzherbert	Pathe	Joyce Howard	A
,, ,, 4	10.30 a.m.	Olympia	The Kansan (Reissue)	International	Richard Dix	U
,, ,, 4	10.30 a.m.	Empire	Personal Column	United Artists	George Sanders	A
Wed., ,, 5	10.30 a.m.	Capitol	The Devil Thumbs a Ride	RKO-Radio	Lawrence Tierney	A
,, ,, 5	10.30 a.m.	Park Hall	Jungle Book (Reissue)	British Lion	Sabu	A
,, ,, 5	10.30 a.m.	Olympia	The Baby Vanishes (Reissue)	International	Victor McLaglen	U
Fri., ,, 7	10.45 a.m.	Empire	The Woman in the Hall	G.F.D.	Ursula Jeans	A
,, ,, 7	11 a.m.	Park Hall	The Way of the World	Butcher's	Hamilton Deane	U
		GLASGOW.				
Tues., Nov. 4	10.30 a.m.	Savoy	Dick Tracy vs. Cueball	RKO-Radio	Morgan Conway	A
,, ,, 4	10.30 a.m.	Cosmo	Elephant Boy (Reissue)	British Lion	Sabu	U
,, ,, 4	10.30 a.m.	Regal	Mrs. Fitzherbert	Pathe	Joyce Howard	A
,, ,, 4	11 a.m.	Green's Playhouse	The Baby Vanishes (Reissue)	International	Victor McLaglen	U
,, ,, 4	10.30 a.m.	Picture House	Personal Column	United Artists	George Sanders	A
Wed., ,, 5	10.30 a.m.	Regent	The Devil Thumbs a Ride	RKO-Radio	Lawrence Tierney	A
,, ,, 5	10.45 a.m.	Green's Playhouse	Flight to Nowhere; Bred to Stay	Exclusive	Alan Curtis	A
,, ,, 5	10.45 a.m.	La Scala	The Way of the World	Butcher's	Hamilton Deane	U
Thur., ,, 6	10.30 a.m.	Regal	Jungle Book (Reissue)	British Lion	Sabu	U
Fri., ,, 7	10.45 a.m.	La Scala	The Woman in the Hall	G.F.D.	Ursula Jeans	A
,, ,, 7	10.30 a.m.	Cosmo	Serenade (Reissue)	M-G-M	Jeanette MacDonald	A
,, ,, 7	10.30 a.m.	Regal	Possessed	Warner	Joan Crawford	A
		LEEDS.				
Tues., Nov. 4	10.30 a.m.	Tatler	Dick Tracy vs. Cueball	RKO-Radio	Morgan Conway	A
,, ,, 4	10.30 a.m.	Tower	Jungle Book (Reissue)	British Lion	Sabu	U
,, ,, 4	10.30 a.m.	Ritz	Mrs. Fitzherbert	Pathe	Joyce Howard	A
,, ,, 4	10.30 a.m.	Majestic	Personal Column	United Artists	George Sanders	A
Wed., ,, 5	10.30 a.m.	Scala	The Devil Thumbs a Ride	RKO-Radio	Lawrence Tierney	A
,, ,, 5	10.30 a.m.	Ritz	Serenade (Reissue)	M-G-M.	Jeanette MacDonald	A
Fri., ,, 7	10.45 a.m.	Scala	The Woman in the Hall	G.F.D.	Ursula Jeans	A
,, ,, 7	10.45 a.m.	Tower	The Way of the World	Butcher's	Hamilton Deane	U
		LIVERPOOL.				
Tues., Nov. 4	10.30 a.m.	Forum	Dick Tracy vs. Cueball	RKO-Radio	Morgan Conway	A
,, ,, 4	10.45 a.m.	Futurist	Jungle Book (Reissue)	British Lion	Sabu	U
,, ,, 4	10.45 a.m.	Scala	Journey Ahead	International	Ruth Haven	A
Wed., ,, 5	10.30 a.m.	Futurist	The Devil Thumbs a Ride	RKO-Radio	Lawrence Tierney	A
,, ,, 5	10.45 a.m.	Majestic	Mrs. Fitzherbert	Pathe	Joyce Howard	A
,, ,, 5	10.45 a.m.	Scala	The Way of the World	Butcher's	Hamilton Deane	U
Fri., ,, 7	10.30 a.m.	Trocadero	The Woman in the Hall	G.F.D.	Ursula Jeans	A
		MANCHESTER.				
Tues., Nov. 4	10.30 a.m.	Oxford Street	Dick Tracy vs. Cueball	RKO-Radio	Morgan Conway	A
,, ,, 4	10.45 a.m.	Deansgate	Elephant Boy (Reissue)	British Lion	Sabu	U
,, ,, 4	10.30 a.m.	Gaumont	Personal Column	United Artists	George Sanders	A
Wed., ,, 5	10.30 a.m.	Gaiety	The Devil Thumbs a Ride	RKO-Radio	Lawrence Tierney	A
,, ,, 5	10.45 a.m. and 2.15 p.m.	Private	Possessed	Warner	Joan Crawford	A
,, ,, 5	10.45 a.m.	Deansgate	The Way of the World	Butcher's	Hamilton Deane	U
Thur., ,, 6	10.45 a.m.	Gaiety	Key Witness	Columbia	John Beal	A
,, ,, 6	10.45 a.m.	New Oxford	Jungle Book (Reissue)	British Lion	Sabu	U
Fri., ,, 7	10.45 a.m.	Deansgate	The Woman in the Hall	G.F.D.	Ursula Jeans	A
,, ,, 7	10.45 a.m.	Theatre Royal	Mrs. Fitzherbert	Pathe	Joyce Howard	A
		NEWCASTLE.				
Tues., Nov. 4	10.30 a.m.	Stoll	Dick Tracy vs. Cueball	RKO-Radio	Morgan Conway	A
,, ,, 4	10.45 a.m.	Grainger	Jungle Book (Reissue)	British Lion	Sabu	U
,, ,, 4	10.45 a.m.	Essoldo	Sundown (Reissue)	International	Gene Tierney	A
Wed., ,, 5	10.30 a.m.	Pavilion	The Devil Thumbs a Ride	RKO-Radio	Lawrence Tierney	A
,, ,, 5	10.30 a.m.	Haymarket	Serenade (Reissue)	M-G-M	Jeanette MacDonald	A
,, ,, 5	10.45 a.m.	Essoldo	The Kansan (Reissue)	International	Richard Dix	U
,, ,, 5	10.45 a.m.	Grainger	The Way of the World	Butcher's	Hamilton Deane	U
Thur., ,, 6	10.45 a.m.	Essoldo	Journey Ahead	International	Ruth Haven	A
Fri., ,, 7	10.30 a.m.	Pavilion	The Woman in the Hall	G.F.D.	Ursula Jeans	A
,, ,, 7	10.30 a.m.	Essoldo	Mrs. Fitzherbert	Pathe	Joyce Howard	A
,, ,, 7	10.30 a.m.	Queen's	Personal Column	United Artists	George Sanders	A
		NOTTINGHAM.				
Tues., Nov. 4	10.30 a.m.	Elite	Elephant Boy (Reissue)	British Lion	Sabu	U
,, ,, 4	10.30 a.m.	Scala	Variety Girl	Paramount	Bing Crosby	A
Wed., ,, 5	10.30 a.m.	Carlton	Dick Tracy vs. Cueball	RKO-Radio	Morgan Conway	A
,, ,, 5	10.30 a.m.	Elite	The Trespasser	British Lion	Dale Evans	A
Thur., ,, 6	10.30 a.m.	Carlton	The Devil Thumbs a Ride	RKO-Radio	Lawrence Tierney	A
,, ,, 6	10.30 a.m.	Elite	Jungle Book (Reissue)	British Lion	Sabu	U
,, ,, 6	10.30 a.m.	Scala	I Walk Alone	Paramount	Lizabeth Scott	A
Fri., ,, 7	10.45 a.m.	Elite	Possessed	Warner	Joan Crawford	A
,, ,, 7	10.45 a.m.	Scala	The Woman in the Hall	G.F.D.	Ursula Jeans	A
		SHEFFIELD.				
Tues., Nov. 4	10.30 a.m.	Hippodrome	Elephant Boy (Reissue)	British Lion	Sabu	U
,, ,, 4	10.45 a.m.	Union St. P.P.	The Way of the World	Butcher's	Hamilton Deane	U
Wed., ,, 5	10.30 a.m.	Cinema House	Dick Tracy vs. Cueball	RKO-Radio	Morgan Conway	A
,, ,, 5	10.40 a.m.	Union St. P.P.	Mrs. Fitzherbert	Pathe	Joyce Howard	A

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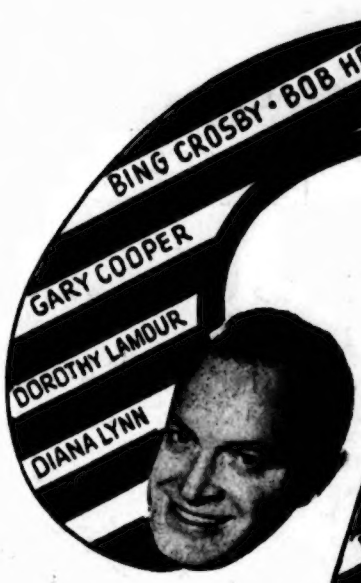

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